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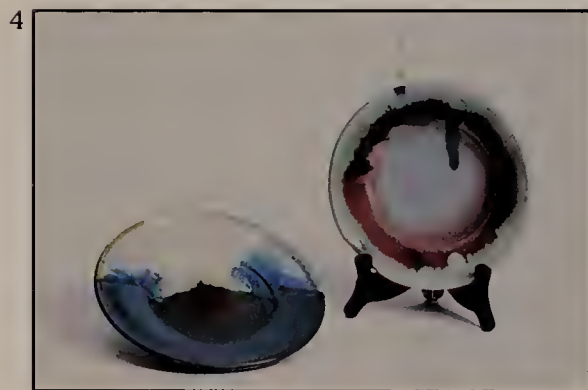
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TOURS & INFORMATION

Any interested individual is invited to visit the college to participate in a group information session and tour of the facilities. These meetings are designed to give you the opportunity to "inter-view" the college, evaluate programs, meet students and faculty, and ask questions of particular significance to you.

Appointments for undergraduate tours and information sessions can be made on most weekdays when the college is in session. Graduate tours are scheduled from November through March on particular days of the week. To schedule an appointment, call the Admissions Office, extension 375.

Cover

Painting by John McNamara, recipient of the 1986 Massachusetts College of Art Outstanding Alumnus/a Award. John McNamara is represented by the Stavaridis Gallery in Boston and the Cutler Gallery in New York City.

Front cover inset:

John McNamara discussing his work at the Commencement exhibition.

Also seen in the background, Professor Calvin Burnett who began his MassArt career as a student in 1938 and is retiring this year. For the last thirty years, Professor Burnett has taught drawing, painting, technical drawing, perspective, and illustration and has inspired generations of MassArt students. We shall miss you, Cal!



Edward Stitt
MFA candidate, Painting
281 North Studio
oil on canvas, 28"x20"

621 Huntington Avenue
Boston, Massachusetts 02115
617-232-1555

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Massachusetts College of Art does not discriminate in admission, access or treatment in its programs and activities or employment policies or practices on the basis of race, creed, sex, color, national or ethnic origin, marital status, religion, age, or handicap. Accordingly, Massachusetts College of Art complies with Title VI (34 C.F.R. Part 100), and Title VII of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972 (34 C.F.R. Part 106), the Age Discrimination in Employment Act of 1967, the Age Discrimination Act of 1975, the Equal Pay Act of 1963, Section 504 of the Rehabilitation Act of 1973, (34 C.F.R. Part 104), and other applicable state and federal statutes, regulations, and/or guidelines as they exist and may be amended from time to time. Inquiries regarding compliance with Title VI, Title IX, and Section 504 may be directed to Ted Landsmark, Assistant to the President, Massachusetts College of Art, 617-232-1555, extension 476 or to the Director, U.S. Department of Education, Office for Civil Rights Region I, Boston, Massachusetts.



Massachusetts College of Art Fashion Design students presented "A Victorian Fashion Shop" as part of the annual Victorian Promenade in 1986. The event is sponsored by the Friends of the Public Gardens and Common and the Boston Parks and Recreation

Department. The students who were responsible for the event: Christine Adams, Cynthia Keefe, Karen Le Sage, Scott Carter, Heidi Kipp, Dawn Michelle Grann, and Maria Smith.

At 114 years the Massachusetts College of Art is one of the oldest and most prestigious art colleges in the United States. This, in addition to the distinction of being the only publicly supported independent college of art in the country, places Mass Art in an unique position of being able to ensure that decisions being made for its future will be based on qualitative and egalitarian criteria long established by historical precedent. This allows the college to contemplate academic development without allowing economic expediency to become the single guiding criterion.

Like all good art schools, Mass Art sees itself as an agent of change, not as a victim of it. Unlike the academies of old, we accept a dual responsibility. On the one hand we seek to instill understanding and reverence for the great achievements in art and design of the past, and on the other hand we develop the skills and sense of adventure to creatively investigate new issues and approach traditional ones with new insights.

The curriculum is designed with the breadth and diversity to support exploration and the development of professional competencies in a large variety of visual arts disciplines. Such variety supports the college's commitment to the notion that there is not one simple solution to the dilemma of becoming an artist or designer. For some the route may be one of intense specialization in a particular medium; for others, the exploration of a wide spectrum of forms and media may suddenly come together in the personal revelation that leads to an individual direction. Recognizing this, the college accepts its obligation to provide the necessary support of facilities, information, an intensely committed and professional faculty, and a program of courses designed to serve the great complexity of needs of an active, intense, and diverse student body.

Through its undergraduate and graduate programs of study the College of Art affirms its belief that the goal of developing professionally skilled and accomplished artists and designers is central to the maintenance and continuing transformation of our civilized society. Through its part-time and community programming the college broadens its mandate to incorporate the development of visual literacy for all of our existing and potential students.

A college of art is a place for creative growth and evolution, a place where the spirit, the heart, and the instincts provide as much source material as does the mind, and where the best results are never predictable. It is a place for students who seek to take that first step in the development of a visual language that will change their lives, and, with any luck, all of our lives too.



WILLIAM F. O'NEIL
Interim President

Directions to the Tower Building:

from the Mass Turnpike: Take exit 21, Prudential Center, and follow Huntington Avenue to the College.

from Route 93: Take Storrow Drive exit and follow Storrow Drive to the Copley Square-Back Bay exit. Turn right on Beacon Street, left on Exeter street, pass the Lenox Hotel and turn right on Huntington Avenue. Follow Huntington Avenue to the College.

from Route 128: Take Route 9 exit and follow Route 9 to Huntington Avenue. Or take the Mass Turnpike as indicated above.



THE COLLEGE

The Massachusetts College of Art began in 1873 as the Massachusetts Normal Art School, the first school of professional art education in the United States.

Today, the College of Art offers degrees and certificates in the fine arts and design as well as art education.

The College of Art is part of the state-financed higher education system of the Commonwealth of Massachusetts and still the only state-supported independently-administered art college in the country.

The college is accredited by the National Association of Schools of Art and Design and the New England Association of Schools and Colleges.

CAMPUS & FACILITIES

Campus

The campus of the College of Art is in the Fenway-Back Bay section of Boston. Its five buildings house classrooms, studios, workshops, exhibition spaces, store, cafeteria, gymnasium, library, and administrative offices just a few minutes walk from each other on Longwood Avenue. The college has recently moved into four of these buildings as part of an expansion and modernization program sponsored by the state government.

Handicapped Access

The Tower Building and parts of the Longwood and North Buildings are accessible to wheelchair users. The college has begun the process of removing barriers to access in the rest of the campus and moves classes to accessible areas where available and appropriate.

For information regarding auxiliary aids or other adjustments that may be required because of handicap, contact Ted Landsmark, Assistant to the President and the college's 504 coordinator.

Library

There are 85,000 volumes in the College of Art library. It also has a large collection of supplementary visual materials which are central to a fine arts education: 65,000 slides, 525 films, 150 video tapes, and an enormous number of posters, records, and other archival materials.

The College of Art students can use the Boston Public Library, one of the finest public collections in the country. College librarians can obtain required materials for students from local or national sources through the automated Inter-Library Loan Service.

The Academic Neighborhood

Adjacent to the campus are a surprising number of other academic, cultural, and medical centers.

The Museum of Fine Arts
The School of the Museum of Fine Arts
The Isabella Stewart Gardner Museum
Northeastern University
Emmanuel College
Simmons College
Wheelock College
Boston University
Harvard Medical School
Harvard Dental School
Harvard School of Public Health
Massachusetts College of Pharmacy
Roxbury Community College
Wentworth Institute of Technology
Dana Farber Cancer Institute
Children's Hospital
Beth Israel Hospital
The Brigham and Women's Hospital

Boston

Boston is a terrific place to study. Its museums are among the best in the world. It has a large community of working artists, galleries, exhibition spaces, and theatres. It has architecture from every period since the first Europeans set foot on this continent. Many of its parks, including the Fenway at the college's doorstep, were designed by Frederick Law Olmstead. Boston is known for the number of its colleges and college students.

Museums

Arnold Arboretum
Blue Hills Trailside Museum
Boston Center for the Arts
Boston National Historic Park
Busch-Riesinger Museum
Charles River Museum of History
Children's Museum
China Trade Museum
Computer Museum
DeCordova and Dana Museum
Fogg Art Museum
Gardner Museum
Gibson House
Harvard University Museums
Hayden Planetarium
Institute of Contemporary Art
Kennedy Presidential Library
Museum of Afro-American History
Museum of Fine Arts
Museum of Our National Heritage
Museum of Science
Museum of Transportation
New England Aquarium
USS Constitution Museum
Worcester Art Museum

Libraries

Albert Einstein Library
Boston Athenaeum
Boston Public Library
Fellowes Athenaeum
French Library
General Theological Library
German Cultural Center
Kennedy Presidential Library

Massachusetts Historical Library
Massachusetts State Library
New England Historic Genealogical Society

Performance

Copley Chamber Players
Chorus Pro Musica
Boston Musica Viva
Handel and Haydn Society
Boston Ballet Company
Boston Concert Opera
Boston Symphony Orchestra
Opera Company of Boston
Boston Pops
American Repertory Theatre
Huntington Theatre Company
Boston Shakespeare Company

Galleries

Alchemie
Boston Center for the Arts
Boston Visual Artists Union
Bromfield Gallery
Cambridge Multicultural Arts Center
Clark Gallery
Gallery Naga
The Harkus Gallery
Barbara Krakow Gallery
Laughlin Winkler Gallery
Harris Brown Gallery
Mobius
Nielsen Gallery
Stux
Stavaridis Gallery
Thomas Segal Gallery
The Zoe Gallery
Kingston Gallery
Society for Arts and Crafts
Project Arts Center
Wendell Street Gallery

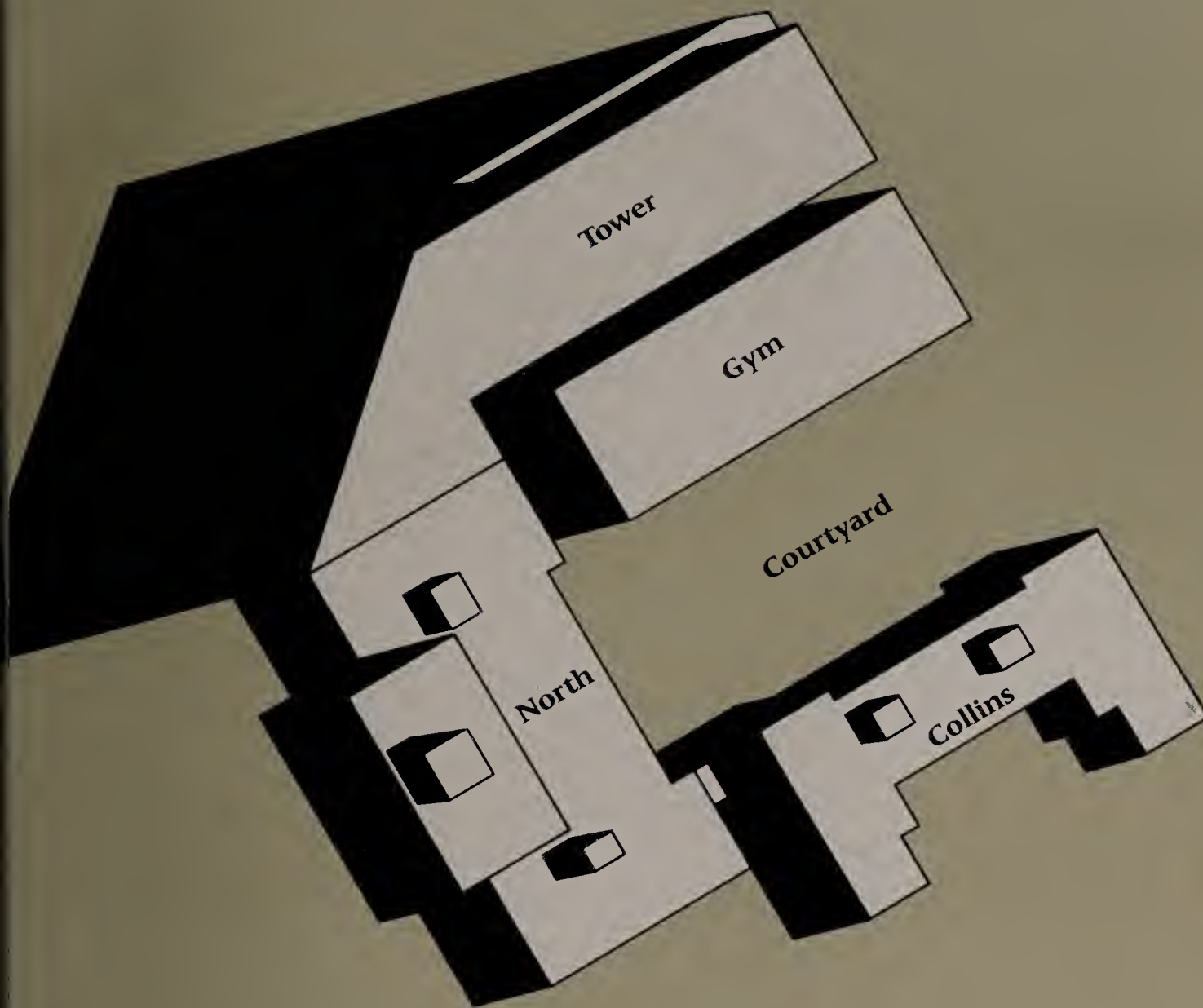
Architectural Landmarks

Carpenter Center for the Arts
Federal Reserve Bank Building
Trinity Church
Boston Public Library
John Hancock Building
Old North Church
King's Chapel
Faneuil Hall/Quincy Market

Beacon Hill
Brattle Street
Boston City Hall
US Customs House
Fenway Park
Back Bay
Gardner Museum
United Shoe Building
Boston Stock Exchange
Gropius House
Christian Science Center

Colleges

Art Institute of Boston
Andover-Newton Theological School
Babson College
Bentley College
Berklee College of Music
Boston Architectural Center
Boston College
Boston Conservatory
Boston Theological Institute
Boston University
Brandeis University
Bunker Hill Community College
Emerson College
Emmanuel College
Gordon College
Harvard University
Lesley College
Mass Bay Community College
Massachusetts College of Pharmacy
Massachusetts Institute of Technology
Mt. Ida College
Montserrat College of Visual Art
New England Conservatory of Music
Northeastern University
Pine Manor College
Regis College
Roxbury Community College
School of the Museum of Fine Arts
Simmons College
Suffolk University
Tufts University
University of Massachusetts/Boston
Wellesley College
Wentworth Institute
Wheaton College
Wheelock College



Tower

Critical Studies
 Art History
 Social Science
 & Science
 Literature, Film
 Criticism, and
 Writing
 Design
 Graphic Design
 Illustration
 Industrial Design
 Architectural Design
 Fashion Design
 Student Gallery
 Library
 Slide Library
 Bookstore
 Cafeteria
 Tower Auditorium
 Computer Arts
 Learning Center
 Administrative
 Offices

North

Art Education
 Fine Arts 2D
 Painting
 North Hall Gallery
 Arnheim Art Ed
 Resource Room

Collins

Core Program
 Painting
 Palace Road Theater
 Woodshop

Gym

Printmaking
 Painting
 Basketball Court
 Squash Courts
 Dance Studio
 SGA Offices

Longwood

Fine Arts 3D
 Ceramics
 Glass
 Fibers
 Metals
 Sculpture
 Media &
 Performing Arts
 Film
 Photography
 SIM
 Thompson Gallery
 Longwood
 Auditorium
 Space 46
 A4 Photo Gallery
 Video Studio
 Film Viewing Room





STUDENTS

There are about 1200 undergraduates at the College of Art studying for a Bachelor of Fine Arts (BFA) in four major areas: art education, art history, design, and fine arts. One hundred students are working toward the Master of Fine Arts (MFA) or the Master of Science (MSAE) in Art Education. Other students are at the college pursuing the Certificate in Graphic Design or the Certification License in Art Education.

The Program of Professional and Continuing Education offers over 100 courses for credit at both the graduate and undergraduate level as well as non-credit special programs.

The College of Art courses are offered for full-time and part-time students; they take place during the day and in the evening, during the two regular academic semesters, and during summer sessions. Complete details about each program are provided in subsequent sections of this catalogue and the bulletins of the Program of Professional and Continuing Education.

Minority Student Affairs

Spectrum is a student organization which focuses on the cultural and social interests of its Hispanic, Black, and Asian members. Programs for the general college community often offer special events of particular interest to minority students: the Film Program represents independent filmmakers and has shown work from those in Japan, China, Africa, South and Central America; the Visiting Artists Program brings artists from every background and every art form to the campus; and the Resource Center has a substantial library of books, catalogues, slides, films, and other materials on third world art. The college is committed to equal opportunity and works affirmatively to enhance its multicultural programs.

STUDENT AFFAIRS

The Office of Student Affairs helps students with their studies, housing, and/or personal lives by directing them to the appropriate services at the college. This office also serves as an advocate for student interests within the college administration and works in close cooperation with the Student Government Association.

Career Planning and Placement

The Career Planning and Placement Office helps the College of Art students to define their career objectives and to look for jobs. Current students can use up-to-date lists of internships, off-campus work study opportunities, and part-time, full-time, and free lance jobs—this gives them the chance to develop their portfolios and gain experience while they are in school. The office sponsors regular workshops on the practical aspects of preparing resumes and doing well in interviews. It has pamphlets, handouts, and filmstrips available on all these subjects. It maintains a career library with information on grants, overseas study, graduate schools, and careers in art, design, education, and art history. The director offers counseling in all these areas.

The semester-long "Artist Survival" course assists students in making the transition from college life to a professional career by exploring how to make career decisions and how to find or create a unique job. Guest speakers talk about working in the art world and give advice based upon their own experiences.

Counseling Services

Adjusting to the requirements of college life and studies is difficult for many students, and they may need counseling assistance to help them deal with a short-term crisis or a problem of longer duration. Professional counselors at the College of Art consult with any student free of charge. They offer short-term individual or group counseling on any problem and offer a chance to help the student evaluate the need for longer-term help and seek it if necessary. They also work with student organizations and faculty. All counseling services are offered in the strictest confidence.



Health Service

The College of Art maintains a student health service staffed by a certified R.N./Nurse Practitioner who is available to provide acute care as well as routine physical exams. A Physician is on call for consultation each weekday during college hours (9–5) and is on campus to see students by appointment one afternoon a week. The Health Office is equipped to provide basic laboratory procedures.

The college is located near several world famous hospitals, thus, consultation/referral for specific health needs and treatment of any emergency is just minutes away.

Housing

Massachusetts College of Art does not provide dormitory housing for students. The Housing Office is available to assist students in finding suitable off-campus housing and compatible roommates.

To find an apartment for September, it is advisable to begin looking by mid-July. The first listings appear in June, peak in July, and become scarce by the end of August.

Students should begin their apartment hunt by contacting the Housing Office which has a brochure on the local market, a housing bulletin board, a roommate referral system, and some encouraging advice.

Recreation

The Gymnasium building of the College of Art contains a basketball court, three squash courts, a dance studio, weight training rooms, and locker and shower rooms for men and women. The College of Art students can borrow athletic equipment from the Recreation Office.

All around the campus are ponds for skating in the winter and paths for walking, running, or bicycling when the weather is right. There are also public pools and skating rinks in many sections of the city.

Student Organizations

Students at the College of Art can get involved with school policy, politics, sports, journalism, film, and more by joining a student organization.



Some of the groups which were active during the 1985–1986 school year were:

- A-4 Gallery
- Academic Policies Committee
- Admissions and Retention Committee
- All-College Committee
- Art Camp
- Art Education Students' Association
- Cartoonists Group
- Ceramics
- Curriculum Committee
- Design Research Unit
- Design Students Cooperative
- Eventworks
- Exhibitions Committee
- Film Society
- GALA (Gay and Lesbian Artists)
- Grievance Committee
- Library Committee
- Longwood Committee
- Men's Center
- Outing Club
- Newspaper
- Performance Art Committee
- Safety Committee
- Scholarships & Grants Committee
- Security Committee
- Sound Performance
- Spectrum
- Student Union
- Video Association
- Women's Center
- Yearbook



1986-1987 EXHIBITION SCHEDULE

North Hall Gallery

September 3-26	Rita Meyers	New installation by prominent New York video artist. Funded by Massachusetts Council on the Arts and Humanities.
	Insights	Exhibition of six well known Boston artists (Anderson, Risoli, Bergstein, Ferrandini, Hamilton, and Sandman) that examines development over the past decade.
October 6-31	Native American Show	Examining the art of the contemporary American Indian.
	Contemporary Art from Nicaragua	Artwork from contemporary artists, selected by the Ministry of Culture.
	Luis Camnitzer	Color photo etchings from the artist's "Agent Orange" series and his "Uruguayan Torture" series.
November 10-December 5	European Design	An Exhibition of the work of Europe's most innovative design studios.
December 10-January 9	Chairs	Rocking chairs of Massachusetts College of Art faculty and staff.
	Robert Adams	American photographer.
January 20-February 17	Claudine Bing	Recent paintings by Massachusetts College of Art faculty member.
	Women's Caucus Show	Women's art show juried by the Women's Caucus for Art in conjunction with the College Art Association National Conference.
February 23-March 20	Dana Chandler	Retrospective of one of Boston's most well known painters.
March 30-April 29	Tree Show	2-D and 3-D work by regional and national artists who use the tree as metaphor.
May 12-June 8	Seniors with Wegman	Group show of celebrated video artist and photographer William Wegman and graduating seniors.
July	Alumni	

11th Floor Gallery

December	"Songs and Travels" Virginia Quental	Drawings, watercolors, and oils inspired by her travels in Latin America.
January	Boston Globe Scholastic Art Awards	
March	Jerry Pinckney	American illustrator. Sponsored by the Office of Minority Affairs.

Exhibitions

The College has several exhibition spaces. The North Hall Gallery schedule is planned by the college's Exhibition Committee; the 1986-7 exhibit schedule is listed. In addition, there is a Student Gallery which any student or group of students may reserve to show their work. The Thompson Gallery in the Longwood Building is utilized for exhibiting graduate work and other special exhibits. Faculty work is often shown in the lobby of the Tower Building; exhibitions of prints and other media are shown in another lobby, called "Crackatorium" in honor of the first student exhibition held there. Art Education work is displayed in the first floor of the North Building and in the Arnheim Art Ed Resource Room; photography students schedule shows in the A4 Gallery in Longwood; and other student work is often displayed in many of the college's hallways and lobbies. Special exhibitions occur in the 11th Floor Alumni Gallery; these include the annual Boston Globe Scholastic Art Awards Show of junior high and high school award winning pieces. In February, a school-wide student show is scheduled for the enormous Cyclorama Building, part of the Boston Center for the Arts.

VISITING ARTISTS

Creativity is challenged and enriched by insights from outside the college community—this is especially important in the education of the artist. Each year many artists and designers come to the campus to share their experiences with students and faculty, to review student work, and to serve as role models.

Artists are invited by student organizations, departments, concentrations, individual faculty, or through the formal Visiting Artists Program whose events for fall 1986 are listed below:

Visiting Artists Fall Semester 1986

September 10	Rita Myers - Video artist John Hanhardt - curator of Film & Video, Whitney Museum
September 17	David Bonetti - Art critic, <i>Boston Phoenix</i>
September 22	Stephen Westfall - Art critic, <i>Arts</i> , <i>Art in America</i>
October 1	Gregory Amenoff - painter
October 8	Panel on "Nicaragua: Culture & Politics" Lucy Lippard - critic & writer Noam Chomsky - linguist, political activist Bobbie Ortiz - cultural organizer Theo Maus - cultural attache, Mexican Embassy
October 10	Rossanna Lacayo and Rafael Ruiz - filmmakers from INCINE, the Nicaraguan national film institute
October 15	Jimmie Durham - artist & curator of the exhibit - "Contemporary Art by Native Americans"
October 22	Betty La Duke - artist-educator - "Art and Social Change"
November 12	Symposium on: "South Africa: Culture Under Oppression"

Also:

Luis Camnitzer - printmaker
Flavio Garciandia - painter
William Ray Largenbach - performance artist
Lino Tagliapietra - master glassblower



Steve Turlentes
MFA candidate,
Photography
Thompson Cornfield,
Galesburg, Illinois
black & white silver print,
8x10 view camera

William M. Johnson
junior, Sculpture
Boys and Their Toys
painted wood, 5½' high

CURRICULUM

The College of Art is a studio-based professional school offering programs in fine art, design, art education, and art history.

Freshmen work in the Core program—requirements in critical studies and studio courses with electives chosen by the student with the guidance of his or her advisor. The College of Art is organized into six departments each of which offers one or more areas of concentration. Students choose one or more areas of concentration, usually at the end of their freshman year.

Academic Programs

The College of Art offers one undergraduate degree: the Bachelor of Fine Arts; two graduate degrees: the Master of Fine Arts, a full-time program requiring two academic years, and the Master of Science in Art Education, a full-time or part-time program.

The Teacher Licensing Program offers students with a strong studio art background the opportunity to earn a license to teach art in Massachusetts and 32 other states.

The Graphic Design Certificate is a 12-course program that prepares students with some college-level art coursework for careers in graphic design.

All Programs and Departments are described in this section, and a list of courses, arranged by department and concentration, is appended to the back of this catalogue.

CONCENTRATIONS

Art Education

Certification
Studio Education
Museum Education

Critical Studies

Art History

Design

Graphic Design
Illustration
Architectural Design
Fashion Design
Industrial Design

Fine Arts 3D

Ceramics
Fibers
Glass
Metals
Sculpture

Fine Arts 2D

Painting
Printmaking

Media and Performing Arts

Filmmaking
Photography
Studio for Interrelated Media





Scott Gagne
first year
Life-sized Self-Portrait
pastel and pencil

CORE PROGRAM

The Core Program introduces students to the college community, its programs, faculty, facilities, and social environment and provides training in basic techniques and concepts useful to all students regardless of their ultimate choice of major concentration. Core affords opportunities for students to broaden their creative explorations and to hone their visual skills and ideas.

First-year studies focus on the five required studio courses of Drawing Studio, Color Studio, Design Seminar, 3D Critique, and Introduction to Media and Performing Arts. Supplementing these are required Critical Studies courses and elective studio courses chosen from the introductory courses in all concentrations of the college. The Core Program helps beginning students develop a broad foundation in basic visual vocabulary, determine a direction, plan for their careers, and acquire an intellectual understanding of the way art and society relate.

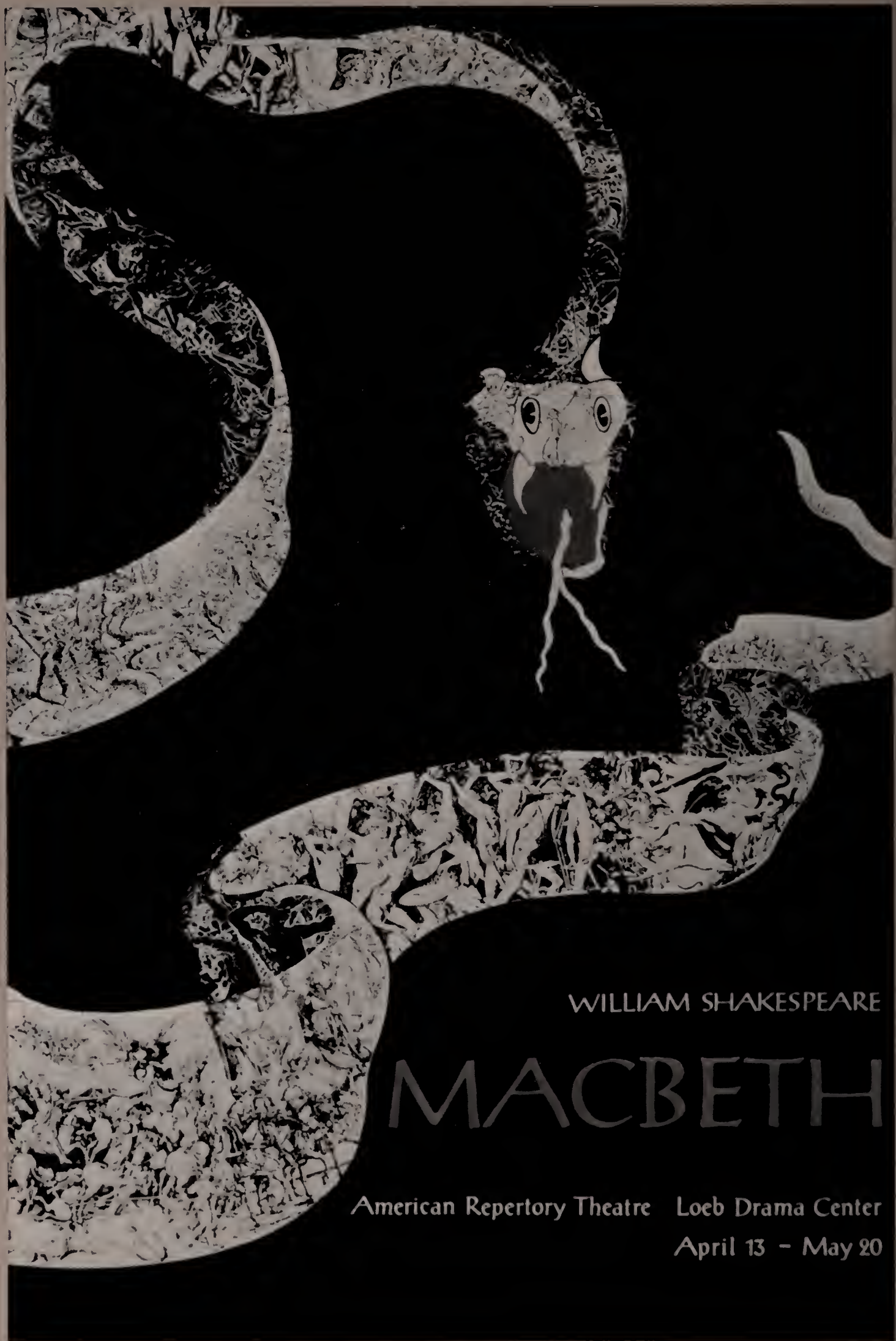
Students are encouraged to experiment, to ask questions, and to explore different media as they learn about art and themselves. An important part of the Core Program is the growth that comes from the individual attention which each student receives from the faculty.

Freshman Program		Credits
CP100	Color Studio	3
CP101	Design Seminar	3
CP120	Drawing Studio	3
CP121	3D Critique	3
CP122	Introduction to MPA: Studio for Interrelated Media	
	or	
CP123	Introduction to MPA: Computer	
	or	
CP124	Introduction to MPA: Film	
	or	
CP125	Introduction to MPA: Photography	3
CSA101	Analysis and Style	3
CSA102	Contemporary Art	3
CSB150	American Thought and Government	3
CSC100	Written Communication	3
	Electives	6
		33

Freshman Enrichment Program		Cr.
CP100	Color Studio	3
CP101	Design Seminar	3
CP120	Drawing Studio	3
CP121	3D Critique	3
CP122	Introduction to MPA: Studio for Interrelated Media	
	or	
CP123	Introduction to MPA: Computer	
	or	
CP124	Introduction to MPA: Film	
	or	
CP125	Introduction to MPA: Photography	3
EP100	Enrichment	2
	Electives	9
		26

Judith Mooney
senior, Graphic Design
poster for *Macbeth*
cut paper, 24"x36"

Michael Updike
junior, Sculpture
lost wax casted bronze,
18"x28"x15"



CRITICAL STUDIES DEPARTMENT

The Department of Critical Studies teaches the liberal arts courses. As its name indicates, the department is dedicated to encouraging students to think critically and creatively. Through its wide variety of courses, the Critical Studies Department provides a fundamental educational experience focusing on art history, social and natural science, and literature. The goal of the department is to help produce questioning minds, minds open to a wide range of ideas.

All of the courses taught in the department are designed for the imagination and inspiration of art students. All of the courses require some essay writing, since the faculty wishes to underscore its belief that information and imagination require correct and effective writing skills to be clearly communicated.

Every student in the college must have at least 42 credit hours in Critical Studies in order to graduate. An exception is the major in Art Education; those students take human development and perceptual courses within the Art Education required major, and, therefore, take only 30 credits in the Critical Studies Department.

The 42 credits are divided among the four years: the freshman and sophomore years provide foundation courses, which are built upon in the junior and senior years. In the freshman year, all the Critical Studies courses are required by name. They consist of two courses in art history, one course in composition, and one course in American government and history. The sophomore year provides a required-by-name course in literary source works, another art history course to be selected from several possible choices, and a course in social or natural sciences, to be elected from several possible choices. Thus, during the first two years the student completes half of his/her liberal arts requirements.

In the junior and senior years, all of the courses are distribution electives, to be selected from within the three areas of the department: art history; social sciences and natural sciences; writing, film criticism, and literature.

The electives serve several purposes: they develop areas of knowledge that have been introduced in the required courses; they provide specialized information and ideas relevant to the students' studio work; they relate disciplines (for example, concepts from the natural sciences to concepts from the humanities).

To help students who wish to take courses not offered in the department—such as in languages or sciences—arrangements can be made with neighboring colleges. These colleges and the College of Art form consortiums for cross-registration.

The fourteen courses taken in the Critical Studies Department help fulfill the requirements for the B.F.A. degree for Fine Arts, Design, and Art Education. In addition, students may major in Art History, offered by the Critical Studies Department, or may have a dual major in Art History and any studio area. The requirements for a major in Art History or a dual major with Art History are listed in the description of the purpose and range of the major.

The Museum Education Program of the Art Education Department is also allied with the Art History area; 33 credits in Art History are required.

The Faculty of the Department of Critical Studies has been carefully selected for its dedication to both scholarship and the arts. The members of the faculty are committed teachers who are particularly sensitive to the interrelationships of the arts with each other and with the social and natural sciences.



Enrichment and Tutoring

Some students, admitted to the college with strong portfolios but with deficiencies in language skills, take a two semester Enrichment course in reading and writing during their freshman year in order to bring these skills up to college level. Those students for whom English is a second language also receive individual tutorial help, along with the Enrichment course. In general, Enrichment students begin the regular Critical Studies program in their sophomore year. Enrichment students must allow up to five years to complete their undergraduate degree requirements.

The department also offers language tutorials to students at any point in their college experience, recognizing that effective language skills must be nurtured in all subjects. One-to-one tutoring is made available for any student who needs such support.

Art History

The BFA with a major in Art History is not exclusively academic. Of the 132 semester credits required for graduation, sixty-six are Critical Studies of which 6 credits comprise foundation art history courses and 36 credits comprise the major courses at sophomore, junior, and senior levels. Sixty-six credits are studio and can include a concentration in a particular area of expertise.

This even and integrated distribution is intended to educate a kind of art historian who bases his or her understanding of a work of art on the nitty-gritty of its actual creation.

The 3 credit internship required in the senior year may be extended to 6 credits maximum through application of 3 Art History elective credits to the internship. Directed Study is also available to advanced students. Senior students may request a waiver of the internship requirement and substitute a 3–6 credit senior thesis project under the Directed Study option.

Students who are intending to pursue a graduate Art History program are expected to undertake foreign language study. This is done by cross-registration at other schools in the Pro-Arts Consortium. Six Critical Studies elective credits and 6 elective credits may be applied to foreign language courses to achieve a total of 4 semesters' work.

Career opportunities include teaching, writing, editing, museum, and gallery work. In the case of teaching, a student would need to pursue a graduate degree for which the major provides an excellent introduction and basic preparation.

Competition for any kind of job today of course is intense. Any student wishing to major in Art History should consider if he or she has a talent for writing and speaking and for empathetically relating to earlier historical periods.

Dual majors in the area are common. Usually students choose painting/art history; printmaking/art history; media/art history. The fine arts areas combined with art history are easy to plan and manageable in terms of time and credits. Dual majors of design/art history or art education/art history are possible but extremely demanding. One dual major in art education/art history is called Museum Education, and is organized in such a way that students who wish to do so may move into a fifth year for work toward public school teacher certification.

Critical Studies Requirements

For All Departments, Except Art Education:

Freshman Year

	Credits
CSA100 Analysis and Style	3
CSA101 Contemporary Art	3
CSC100 Written Communication	3
CSB150 American Thought and Government	3
	12

Sophomore Year

CSC200 Western Literary Traditions	3
*CSA Elective - Art History	3
*CSB Elective - Social and Natural Sciences	3
	9

Junior Year

CSA Elective - Art History	3
CSB Elective - Social and Natural Sciences	3
CSC Elective - Writing, Film Criticism, and Literature	3
*CSB or CSC Elective - Social and Natural Sciences; or Writing, Film Criticism, and Literature	3
	12

Senior Year

CSA Elective - Art History	3
*CSC Elective - Writing, Film Criticism, and Literature	3
*CSB or CSC Elective - Social and Natural Sciences; or Writing, Film Criticism, and Literature	3
	9

42

Students who entered the B.F.A. program prior to September 1986 may take any CS course to fulfill each of the requirements marked with an asterisk (*).

Art History

Sophomore Year

CSC 200 Western Literary Tradition	3
Choose 3 of the 4 below:	
CSA205 Ancient Art	
CSA210 Art of the Middle Ages	
CSA270 Renaissance Art	
CSA277 Baroque and Rococo Art	9
CSA Elective	3
CSB Elective	3
Studio Electives	15
	33

Junior Year

Choose 1 of the 3 below:	
CSA321 Modern Architecture	
CSA326 Modern European & American Sculpture	
CSA356 Modern European Painting	3
Choose 1 of the 2 below:	
CSA451 Philosophy of Art	
CSA452 Theories of Art Criticism	3
CSA Electives	6
CSB Elective	3
CSC Elective	3
Studio Electives	15
	33

Senior Year

CSA401 Art History Practicum	3
Choose 1 of the 2 below:	
CSA450 Art History Research Seminar	
CSA500 Topics in Contemporary Art	3
CSA Electives	6
CSB Elective	3
CSC Elective	3
Studio Electives	15
	33

Summary

Core Program	15
Art History	42
Critical Studies	24
Studio Electives	51

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ART EDUCATION DEPARTMENT

The Art Education Department enables students to explore how art may strengthen individuals of all ages in various settings. It offers a sequence of courses which lead to one level certification as an art teacher in Massachusetts and 32 other states. Undergraduate students can follow any one of three options in preparation for earning their certificate and their BFA. While the art education component is largely the same for all three options, variation is in the selection of studio courses and the pacing of the program. Students choose the option which most closely parallels their interests and career goals.

Students who elect the Art Teacher Certification option are generalists. Their studio courses are balanced equally among 2D, 3D, and media. Within the four-year BFA program these students get all the coursework and student teaching required to complete certification as art teachers.

Students who elect the Studio Education option combine studies in art education with specialization in a single studio area. They take all of the art education sequence of courses during their four-year program except the student teaching semester block. If they wish to become certified by the state, students may apply for a post-graduate Certification semester which includes Student Teaching and Curriculum in the Visual Arts.

The Museum Education option permits students to emphasize art history in their teaching goals. The Commonwealth of Massachusetts recognizes that museums and schools are important to each other, so it has authorized funds for new programs to strengthen the relationships between the two. For this area, the Museum Education option trains art educators whose course work

includes studios, art history, and the art education certification sequence, again with the exception of the student teaching and the curriculum semester prescribed by the state. To complete certification, a post-graduate certification semester is required.

Students with a bachelor's degree and a strong background in studio art who wish to become certified have yet another option: the fifth and sixth year Teacher Licensing Program, which is described later in this catalog in the section titled "Professional Programs."

The Art Education Department is an active partner in community affairs. Its faculty are responsible for Saturday Studios, a program which has instructed high school juniors and seniors at the college for over forty years, introducing many to the college for the first time. The Board of Regents recently awarded to the department a grant to expand these services, particularly for highly artistic people generally underserved by professional art schools—diverse minority/ethnic populations who each have strong visual arts traditions. The Art Education faculty are also responsible for a twelve-year collaboration with the Boston Public Schools, the Magnet Art Program at English High School, an exciting program in the visual arts which has earned the department many honors.

In fact, Art Education students and faculty are active in a network of agencies, in hospitals, day care centers, senior citizens' centers, museums, rehabilitation centers, art centers, nursing homes, as well as schools. As students experience these various settings, they establish personal career goals.

Program I: Art Certification

Freshman Year Credits

AE100	Introduction to Art Education*	3
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Sophomore Year

AE201	Art & Human Development	3
AE202	Materials and Processes	3
AE250	Developmental Observation Lab	3
AE251	Methods Theory	3
CSB280	Introduction to Psychology	3
CSB351	Intellectual History of Modern Europe	3
CSC200	Western Literary Traditions	3
FA2D	Elective	3
FA3D	Elective	3
	Media Elective	3
	Studio Elective	3
		33

Junior Year

AE302	Methods Lab	3
AE303	Media Workshop	3
AE304	Student Teaching	9
AE305	Curriculum in the Visual Arts	3
AE	Studio (level related)	3
FA2D	Elective	3
FA3D	Elective	3
	Media Elective	3
	Studio Elective	3
		33

Senior Year

AE401	Historical Issues in Art Education	3
AE402	Designing Community Programs	3
AE	Elective (400 Level)	3
CSA451	Philosophy of Art	3
CSA	Elective	3
CSB or CSC	Elective	3
FA2D	Elective	3
FA3D	Elective	3
	Media Elective	3
	Studio Electives	6
		33

Summary

Core Program	15
Art Education	42
Critical Studies	30
Studio Electives	45

**AE100 Introduction to Art Education should be taken as a freshman elective by students interested in this program.*



minor is 24.



Saturday Studios and Elderhostel

Program II: Studio Education

Freshman Year Credits

AE100	Introduction to Art Education*	3
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Sophomore Year

AE201	Art & Human Development	3 ✓
AE202	Materials and Processes	3 ✓
CSB280	Introduction to Psychology	3
CSB351	Intellectual History of Modern Europe	3 ✓
CSC200	Western Literary Traditions	3 ✓
	Studio Concentration	12 ✓
	Studio Electives	6 ✓

33

Junior Year

AE250	Developmental Observation Lab	3 ✓
AE251	Methods Theory	3 ✓
CSA451	Philosophy of Art	3 ✓
CSB or CSC	Elective	3 ✓
	Studio Concentration	12 ✓
	Studio Electives	9 ✓

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Senior Year

AE302	Methods Lab	3 ✓
AE303	Media Workshop	3 ✓
AE402	Designing Community Programs	3 ✓
AE	Elective (400 Level)	3 ✓
	Studio Concentration	12
	Studio Electives	6

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Summary

Core Program	15
Art Education	24
Critical Studies	30
Studio Concentration	36
Studio Electives	27

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*AE100 Introduction to Art Education should be taken as a freshman elective by students interested in this program.

Graduates of Studio Education may complete their Certification by enrolling in a post-graduation licensing semester which includes:

AE304	Student Teaching	9
AE305	Curriculum in the Visual Arts	3
AE401	Historical Issues in Art Education	3

Program III: Museum Education

Sophomore Year Credits

AE100	Introduction to Art Education	3
AE201	Art & Human Development	3
AE202	Materials and Processes	3
CSA210	Art of the Middle Ages	3
CSA270	Renaissance Art	3
CSB280	Introduction to Psychology	3
CSC200	Western Literary Traditions	3
CSA	Elective	3
	Studio Electives	9

33

Junior Year

AE250	Developmental Observation Lab	3
AE251	Methods Theory	3
AE302	Methods Lab	3
AE303	Media Workshop	3
CSA256	Modern European Painting	3
CSB351	Intellectual History of Modern Europe	3
CSA	Elective	3
	Studio Electives	12

33

Senior Year

AE401	Historical Issues in Art Education	3
AE402	Designing Community Programs	3
CSA401	Art History Practicum	6
CSA450	Art History Research Seminar	3
CSA451	Philosophy of Art	3
CSA	Electives	6
	Studio Electives	9

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Summary

Core Program	15
Art Education	27
Art History	33
Critical Studies	21
Studio Electives	36

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Graduates of Museum Education may complete their certification by enrolling in a post-graduation licensing semester which includes:

AE304	Student Teaching	9
AE305	Curriculum in the Visual Arts	3
AE	Elective (400 Level)	3

BFA

If State Certify



Judith Mooney
senior, Graphic Design
Black & White Mandala
of Letterform "Palatino"
18"x24"

Steven Davey
senior, Graphic Design
Dance Series
stat prints, 12"x9"

Francis W. Cozza, Jr.
junior, Industrial Design
Vacuum-Formed Marker
Case

Antoinette DiCiaccio
junior, Graphic Design
Logo Design

Gregory Wood
junior, Graphic Design
Shopping Bag Design for
Lauriat's Bookstore
leatherette & cut paper,
11"x14"x3"

J. Scott De Monaco
junior, Graphic Design
Shopping Bag & Logo
Design for Giselle
Dancewear
cut paper & ribbons,
11"x14"x5"

PRIMITIVE EVES

Every true dancer has the activity produced by this
tion of this activity that is the art that is Dance
that most natural like says. Execution
in the instant of execution. A dancer's
arrived at by thought or desire of wealth
quired by formalized activity. Behind
period of years. It is not
that spontaneity.



Lamentation

meeting of all minds is an absolute. It is not a
that some it is like music. It is unique
organized activity that is an absolute
quality of the dancer is inherent
a good dancer is that a real per
movement establishes a center
that is half spirit and this year
white dancer. Lamentation
is when the soul has reached
gravity. The other
state of existence.



DESIGN DEPARTMENT

Students in the Design Department concentrate in illustration, graphic design, architectural design, fashion design, or industrial design. The faculty is composed of professional designers who can develop in students the creative, intellectual, and technical skills necessary to enter a design profession today. Foundation courses in the freshman and sophomore years introduce students to the practice and philosophy of design by developing problem solving skills in both two and three-dimensional areas. Critical professional and societal issues are examined as a background to design assignments at every level. Specialized studies in one or more of the concentration areas begin in the fourth semester of study.

Many students set up work spaces in the department's large studio where they work with other students and faculty, learn from critiques of their own or their neighbor's work, and have access to the department's facilities. The design students themselves administer the department's studio space through elected members of the Design Students' Cooperative. Also housed within the department is the student-run Design Research Unit. Working for non-profit organizations in the area, the DRU includes in its list of clients the Boston transit system, the Red Cross, and a consortium of Boston Colleges.

Seniors in all design concentrations focus on a degree project, a long-term investigation of a particular design problem chosen by the student. The compilation of a professional portfolio is also required before graduation is approved.

The department's ties with organizations outside the college are extensive. Guest designers regularly visit classrooms, lecture, and participate in review boards. Students can receive credit for internships with professional offices, advertising agencies, and industrial firms. Some students are selected for a cooperative program, substituting a semester of professional employment for classroom work.



Students have access to facilities similar to those they would find in a large professional design studio including: departmental studio work spaces near lucigraphs, photo headliners, diazo machine, copy machines, photostat room, and light tables. The fashion studio includes sewing and finishing machines, dress forms, cutting tables, and runway. Design students also frequently use college facilities such as the wood shop with hand and power tools; the micro computer lab; the Computer Arts Learning Center's word processing, electronic typesetting, and advanced computer graphic equipment; and the audio visual equipment center. In addition to extensive design holdings in the main library, the students maintain a professional sample room in the design studio.



Graphic Design

Sophomore Year

		Credits
DE212	2D Design Fall	3
DE213	3D Design Fall	3
GD220	Introduction to Graphic Design Spring	3
CSC200	Western Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
	Studio Electives*	15
		33

Junior Year

GD310	Graphic Design Fall	3
GD311	Graphic Design Fall	3
DE325	Research Fall	3
GD320	Graphic Design Spring	3
GD321	Graphic Design Spring	3
GD450	Senior Degree Project (1st Part) Spring	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Studio Elective*	3
		33

Senior Year

GD410	Graphic Design Fall	3
GD420	Graphic Design Portfolio Spring	3
GD450	Senior Degree Project (2nd Part) Fall	3
DE309	Introduction to Computer Graphics Spring or Fall	or
DE335	Publications and Periodical Design Spring	or
DE412	Corporate Identity Spring	or
GD414	Advertising Design Fall	3
CSA	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Studio Electives*	12
		33

Summary

Core Program	15
Design	39
Critical Studies	42
Studio Electives*	36

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Jeffrey M. Walsh
senior, Illustration
Illustration for "Inner Vision" article
prismacolor, 18"x23"



Professional Electives:* Typography, Corporate Identity, Publications and Periodical Design, computer graphics courses, Advertising, Color, Product Rendering, Human Figure in Illustration, Calligraphy, Photographics, packaging courses, Marketing, Exhibition Design. Photography, video, and printmaking courses offered by other departments may also be helpful.

Competency Electives:* Technical Drawing, Conceptual Drawing.



Jon Marshall
junior, Illustration
razor point pen drawing,
6"x6"

Joseph Ramirez
junior, Illustration
pencil drawing, 7"x7"

Christopher Wilson
junior, Illustration
Punk Rocker Burst-
ing through *Sounds*
cut paper three-
dimensional illus-
tration, 9" high

Illustration

Sophomore Year		Credits
DE212	2D Design Fall	3
DE213	3D Design Fall	3
IL220	Introduction to Illustration Spring	3
CSC200	Western Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
Studio Electives*		15
		33

Junior Year

IL310	Illustration Fall	3
IL311	Drawing and Painting for Illustrators Fall	3
DE325	Research Fall	3
IL320	Illustration Spring	3
IL321	Graphic Design for Illustrators Spring	3
IL450	Senior Degree Project (1st Part) Spring	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
Studio Elective*		3
		33

Senior Year

IL410	Illustration Fall	3
IL411	Book Illustration Fall or	
GD414	Advertising Design Fall	3
IL450	Senior Degree Project (2nd Part) Fall	3
IL420	Illustration Portfolio Spring	3
CSA	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
Studio Electives*		12
		33

Summary

Core Program	15
Design	39
Critical Studies	42
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*Professional Electives**: Media Techniques, Color, Architectural Rendering, Cartooning, Product Rendering, Calligraphy, Typography, Advertising, Book Illustration, computer graphics courses, Fashion Illustration, Costume History. Anatomy, painting, drawing, and video courses offered by other departments may also be helpful.

*Competency Electives**: Technical Drawing, Conceptual Drawing.

Architectural Design

Sophomore Year		Credits
DE212	2D Design Fall	3
DE213	3D Design Fall	3
AD223	Introduction to Architecture Spring	3
DE227	Architectural Structures I Spring	3
CSC200	Western Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
Studio Electives*		12
		33

Junior Year

AD310	Architectural Design Fall	3
AD317	Architectural Structures II Fall	3
DE325	Research Fall	3
AD320	Architectural Design Spring	3
AD327	Architectural Structures III Spring	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
Studio Electives*		6
		33

Senior Year

AD410	Architectural Design Fall	3
AD420	Architectural Design Portfolio Spring	3
AD450	Senior Degree Project Spring and Fall	6
CSA	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
Studio Electives*		12
		33

Summary

Core Program	15
Design	39
Critical Studies	42
Studio Electives*	36

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*Professional Electives**: Structures IV, Concepts in Wood, Furniture Design, Interior Architecture, Exhibition Design, Architectural Rendering, Building Component Design, computer graphics courses, Typography, Color. Sculpture and glass electives offered by the 3-D Fine Arts area may also be helpful.

*Competency Electives**: Technical Drawing, Conceptual Drawing.

Industrial Design

Sophomore Year		Credits
DE212	2D Design Fall	3
DE213	3D Design Fall	3
DE225	Manufacturing Processes Spring	3
ID223	Introduction to Industrial Design Spring	3
CSC200	Western Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
Studio Electives*		12
		33

Junior Year

ID305	Manufacturing Process Fall	3
ID310	Industrial Design Fall	3
ID320	Industrial Design Spring	3
DE325	Research Fall or Spring	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
Studio Electives*		9
		33

Senior Year

ID410	Industrial Design Fall	3
DE459	Marketing Fall	3
ID420	Industrial Design Spring	3
ID450	Senior Degree Project Fall and Spring	6
CSA	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
Studio Electives*		9
		33

Summary

Core Program	15
Design	39
Critical Studies	42
Studio Electives*	36

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*Professional Electives**: Exhibition Design, Concepts in Wood, Furniture Design, Product Rendering, Interior Architecture, Building Component Design, Corporate Identity, packaging courses, computer graphics courses, Architectural Rendering, Typography, Advertising. Elective courses offered by the 3D Fine Arts Department may also be helpful.

*Competency Electives**: Technical Drawing, Conceptual Drawing.



Francis W. Cozza, Jr.
junior, Industrial Design
model for Apartment
Security Device

Cynthia Keefe
senior, Fashion Design
Past the Midnight Hour
upholstery fabric, wool
& cotton blend

Bridal Gown
paisley print silk with
hand-beaded bodice

Richard Moschella
sophomore,
Architectural Design
model for Fantasy
Climbing Structure

Fashion Design

Sophomore Year		Credits
DE212	2D Design Fall	3
DE213	3D Design Fall	3
FD255	Creative Fashion Design Spring	3
FD256	Pattern Drafting and Construction Techniques Fall and Spring	6
CSC200	Western Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
	Studio Electives*	9
		33

Junior Year

FD355	Creative Fashion Design Fall and Spring	6
FD356	Flat Pattern Design and Grading Fall and Spring	6
DE325	Research Fall or Spring	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Studio Electives*	6
		33

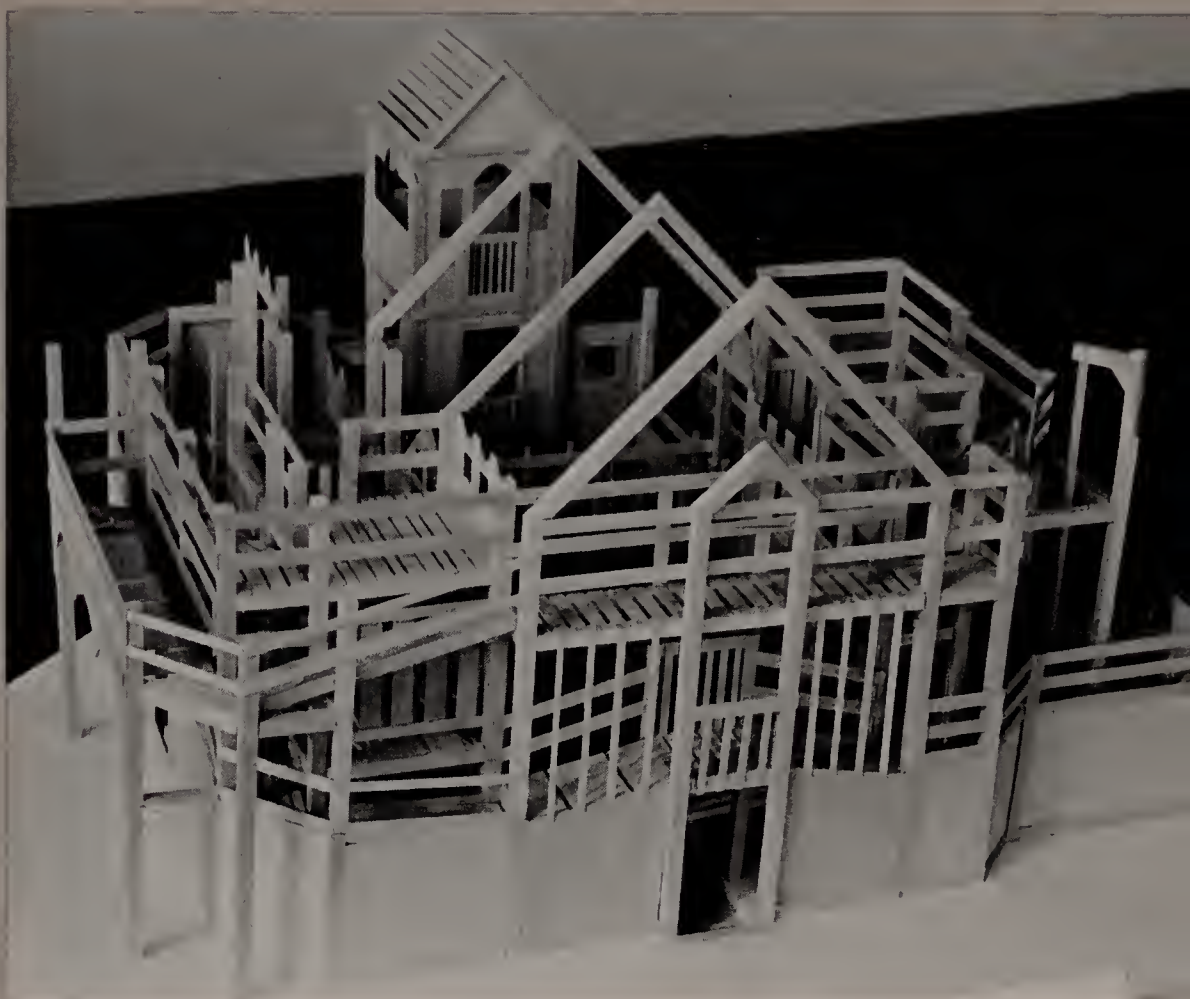
Senior Year

FD450	Senior Degree Project Fall and Spring	6
FD455	Creative Fashion Design Fall	3
CSA	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Studio Electives*	15
		33

Summary

Core Program	15
Design	39
Critical Studies	42
Studio Electives*	36

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Professional Electives : Specialized Fashion Study, Fashion Illustration, Couture Techniques, Costume History, Human Figure in Illustration, Color, Fashion Marketing, Clothing Construction. Courses in fibers, jewelry, and photography in other departments may also be helpful.*

Competency Elective : Conceptual Drawing.*

Studio Electives* : may be any studio courses offered throughout the college, and should include "Professional Electives" and "Competency Electives."

Professional Electives: Electives especially helpful for a particular design area are listed as "Professional Electives." These are highly recommended by the faculty to amplify the basic curriculum for each discipline.

Competency Electives: Competency must be demonstrated in Technical Drawing DE214 (all design majors except fashion) and Conceptual Drawing DE224 before graduation. Students with prior course work in these areas or portfolio work demonstrating competency can test out or receive credit by consultation with instructor.

Mary Tsiongas
senior, Ceramics
Roadside Icons
clay, wood, cement,
found objects, 5½' high

Dan Ryan
senior, Glass
blown & cut glass,
16" High



FINE ARTS THREE-DIMENSIONAL DEPARTMENT

The Fine Arts 3D department provides professional education for aspiring artists in the three-dimensional areas of the fine arts. The faculty are professional artists and craftspeople in the concentration areas of sculpture, glass, ceramics, fibers, and metal. The program helps students conceive dimensionally, acquire a range of skills in various media, develop a personal style, and assume professional attitudes towards expression. The department encourages students to be aware of each medium's potential within and beyond the boundaries of tradition and function. Contemporary innovations co-exist with traditional approaches; unique studio artworks are developed as well as prototypes for commercial reproduction.

Sculpture sophomores begin with instruction on techniques and equipment: foundry, welding, and many types of moldmaking. They work on the connection between an idea and its realization in sculptural medium. Advanced students work individually with the attention of faculty and visiting artists; they develop a visual language of their own, follow their creative instincts, and become more mature artists. Sculpture students have done environmental projects at Haystack School in Maine, Peddock's Island in Boston Harbor, and on the dunes around Provincetown on Cape Cod.

Ceramics students explore the medium in both vessel and sculptural contexts. Beginners study basic theory and practices including handbuilding, wheelworking, glazing, kiln-firing, and elementary technical information. Advanced students work with more complex methods of fabrication and finishing; they deal with historical issues, presentation, and critical awareness. As they progress, they develop their own personal form language. Students and faculty take part in National Council on the Education of Ceramic Arts conference, work in the Magnet Art Program at Boston's English High School, and are involved in annual field trips and visiting artist series.

The glass program teaches glassblowing, casting, and many cold glass working processes. Techniques receive emphasis early in the program; advanced students are expected to work independently toward a mastery of skills and the development of an individual style. Faculty and students have close ties with industrial firms and designers who interact with the program. They have regular exchanges with other glass programs in colleges and universities in the United States and abroad. Weekly seminars are held where group discussions, assignments, and presentations occur; visiting artists often participate in lectures, workshops, and critiques.

Students in metals make and design jewelry, holloware, and small metal sculpture. Although their primary medium is metal, they will often use other materials such as wood, plastic, fiber, glass, or clay. As they move through the program, there is equal emphasis placed on creative use of materials and approach to design. Students have individual workbenches where they learn fabrication, stone setting, gem stone carving, casting, forging, raising, chasing, and repousse and surface decoration. Field trips and workshops with visiting artists enrich the program.

Beginning fiber students learn both traditional and innovative techniques of fiber structure, with an emphasis on a creative approach to design, use of media, and technical information. Advanced students deal with more complex problems and modes of structuring, gradually developing more personalized and expressive approaches in their work. The program is divided between weaving and off-loom work and includes soft sculpture and relief, hand papermaking, collage and construction, felting, surface design, knotting, netting, coiling, and mixed media in two and three dimensions. The fibers section sponsors a visiting artist series each year.

All senior 3D majors take one semester of Senior Seminar, which focuses on the skills necessary for survival as an artist. The course includes discussion of grant proposals, gallery contracts, resumes, portfolios, graduate schools, apprenticeships, commissions, and career opportunities.



Ceramics

Sophomore Year		Credits
CER202	Ceramics Studio - Handbuilding Fall	3
CER203	Ceramics Studio - Wheelworking Spring	3
CR200/201	3D Design, Concepts and Processes Fall and Spring	6
CSC200	Western Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
	Electives	12
		33

Junior Year

CER301	Ceramics Studio	6
CER302	Ceramics Materials	6
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Senior Year

CER401	Ceramics Studio	6
CER402	Ceramics Materials	6
CR400	Senior Seminar	3
CSA	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Summary

Core Program	15
Ceramics	30
3D Common Courses	9
Critical Studies	42
Electives*	36

132

*21 of the elective credits must be taken in studio courses.

Fibers

Sophomore Year		Credits
FIB221	Soft Sculpture and Relief Fall	3
FIB222	Introduction to Weaving Spring	3
CR200/201	3D Design, Concepts and Processes Fall and Spring	6
CSC200	Western Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
	Electives	12
		33

Junior Year

FIB321	Intermediate Off-Loom Fibers	6
FIB322	Intermediate Weaving	6
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Senior Year

FIB421	Advanced Off-Loom Fibers	6
FIB422	Advanced Weaving	6
CR400	Senior Seminar	3
CSA	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Summary

Core Program	15
Fibers	30
3D Common Courses	9
Critical Studies	42
Electives*	36

132

*21 of the elective credits must be taken in studio courses.

Joseph Daniels

senior, Fibers
mixed media collage,
11½"x13"

Regina Zelaya

senior, Glass
Latina
vitrolite & copper, 2'x3'

Mark Ferguson

junior, Glass
Tripod Series
cast & fabricated glass,
14"x10"x10"



Glass

Sophomore Year		Credits
GL231	Glassblowing Fall	3
GL232	Cold Glassworking Techniques Spring	3
CR200/201	3D Design, Concepts and Processes Fall and Spring	6
CSC200	Western Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
Electives		12
		33

Junior Year

GL331/332	Glass	12
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
Electives		9
		33

Senior Year

GL431/432	Glass	12
CR400	Senior Seminar	3
CSA	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
Electives		9
		33

Summary

Core Program	15
Glass	30
3D Common Courses	9
Critical Studies	42
Electives*	36

132

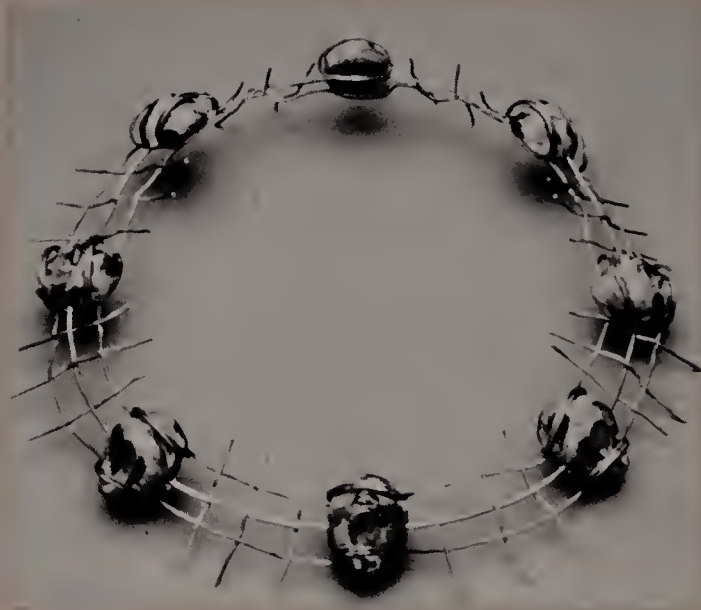
*21 of the elective credits must be taken in studio courses.

Deborah Ford
sophomore, Metals
Bookmark for the *I Ching*
nickel, new gold, copper,
& sterling, 5" high

Eric Morris
senior, Metals
wooden bracelet, 4" high

D.T.
senior, Metals
necklace of brass, plaster,
& paint, 12" diameter

Kimberly Dacy
senior, Metals
earring of plexiglass
& sterling, 3" high



Metals

Freshman Year		Credits
MTL111	Beginning Metals**	3
Sophomore Year		
MTL211	Metals Fall	3
MTL212	Metals Spring	3
CR200/201	3D Design, Concepts and Processes Fall and Spring	6
CSC200	Western Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
	Electives	12
		33

Junior Year

MTL311/312	Intermediate Metals Studio	12
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Senior Year

MTL411/412	Advanced Metals Studio	12
CR400	Senior Seminar	3
CSA	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Summary

Core Program	15
Metals	30
3D Common Courses	9
Critical Studies	42
Electives*	36

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**MTL111 Beginning Metals, should be taken as a Freshman elective by students interested in this program.

*21 of the elective credits must be taken in studio courses.



Kenji Messenger
 junior, Sculpture
Water Cooler
 welded steel with low
 tech mechanics, 6' high



Sculpture

Sophomore Year		Credits
SC203	Molding and Casting Techniques Fall	3
SC201	Foundry Process in Sculpture Spring	3
CR200/201	3D Design, Concepts and Processes Fall and Spring	6
CSC200	Western Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
	Electives	12
		33

Junior Year

SC301/302	Sculpture Studio	12
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Senior Year

SC401/402	Sculpture Studio	12
CR400	Senior Seminar	3
CSA	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Summary

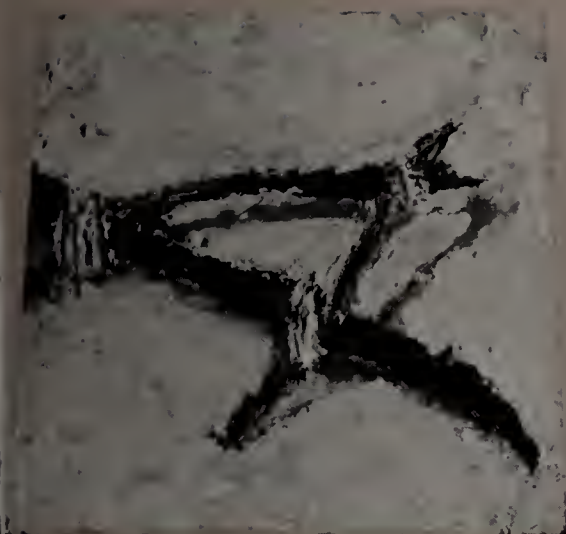
Core Program	15
Sculpture	30
3D Common Courses	9
Critical Studies	42
Electives*	36

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*21 of the elective credits must be taken in studio courses.

Nancy Zachor
junior, Painting
Self Portrait with Easel
oil on canvas, 18"x24"





Sharon Butler
junior, Painting
Three Sticks Tied
oil on wood, 10"x9"

Juan Carlos Mayorga
senior, Painting
Lion
oil on masonite, 12"x11"

David Montgomery
sophomore, Painting
Finite woman
oil on canvas, 36"x47"

FINE ARTS TWO-DIMENSIONAL DEPARTMENT

The Fine Arts 2D Department includes the areas of painting and printmaking. The department supports a broad range of traditional to contemporary approaches to art making, emphasizing individual expression and student independence. We are fortunate to have nearly 41,000 square feet of studio space available for painting and print-making majors. Few colleges, public or private, can afford studio space so vital to the intensive development of an artist's work outside the classroom.

Painting students choose one instructor to study with each semester and are encouraged to change instructors at least once every year. These 6-credit major studio classes focus on individual progress, class critiques, slide lectures, and presentations by visiting artists. Painting students are encouraged to take drawing courses including FA 201 (required in the sophomore year) as well as printmaking electives, which support the development of painting. We also recommend that students study techniques and processes offered by other departments in the college.

The printmaking concentration, much like that of painting, has a 6-credit major studio component each semester. Sophomore printmakers study basic processes of etching and lithography as well as variations in relief printing. Advanced students choose a technique to pursue in the major studio and are also encouraged to take drawing and painting electives.

At the end of each semester, all 2D majors participate in review boards. These reviews include the participation of students, faculty, and guest artists who critique and explore each student's body of work from that term. Our goals are to encourage and inspire student artists as well as to offer our criticism and advice.



Sha-Kong Wang
senior, Painting &
Illustration
acrylic on canvas,
56"x64"

Margie Simpson
MFA candidate
photo lithograph, 7"x9"

Shelley Weiss
senior, Painting
monoprint, 22"x30"





Sha-Kong Wang
senior, Painting &
Illustration
charcoal on paper,
25"x38"

Susan M. Kirwan
junior, Printmaking
A Short History of the World
handmade paper &
collage, 16"x56"

Painting

Sophomore Year		Credits
FA205	Painting	12
FA201	Drawing	3
CSC200	Western Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
	Electives	9
		33

Junior Year

FA305	Painting	12
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Senior Year

FA405	Painting	12
CSA	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	12
		33

Summary

Core Program	15
Painting	39
Critical Studies	42
Electives*	36
	132

*21 of the elective credits must be taken in studio courses.

Printmaking

Sophomore Year		Credits
PM262	Beginning Etching	3
PM265	Printmaking	6
PM266	Beginning Lithography and Relief Prints	3
FA201	Drawing	3
CSC200	Western Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
	Electives	9
		33

Junior Year

PM365	Printmaking	12
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Senior Year

PM465	Printmaking	12
CSA	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	12
		33

Summary

Core Program	15
Printmaking	39
Critical Studies	42
Electives*	36
	132

*21 of the elective credits must be taken in studio courses.



Michael P. Lynch
senior, Photography
black & white silver print,
35mm camera

S.I.M. performance in
Franklin Park, Boston



MEDIA AND PERFORMING ARTS DEPARTMENT

The mass media—film, photography, video—have become dominant elements in modern society. Students of this department master at least one of these technical disciplines and receive a solid intellectual grounding in art so they can explore the potential of the medium for the creative arts. They concentrate in photography, filmmaking, or the studio for interrelated media (SIM); all students meet in major courses nine hours a week; there is a great deal of student attention from the faculty.

Students who concentrate in photography follow a common sophomore program giving them a firm technical and esthetic grounding in black and white photography. Junior and senior students may specialize in one or more of studio, documentary, view camera, and color work. Second semester seniors come together in a final portfolio preparation course. The department has special format cameras, lights and tripods, darkrooms, and equipment for processing and printing both black-and-white and color film.

Students who concentrate in film work in an open studio setting with technical workshop, frequent film screenings, and guest lectures. There is a student-run weekly film series, Film Society, which is open to the public. The facility provides sound and silent cameras, both 16mm and Super 8mm, editing equipment, animation stands, optical printers, and synchronized tape recorders.

SIM is the concentration for independent students who want an open studio to work on interdisciplinary media studies or performance skills. Professional performers in music, dance, and theatre are in residence at the college and collaborate with SIM. An annual festival of new work, Eventworks, is presented every spring. The department provides a 400-seat proscenium theatre, two performance spaces, sound studio with audio synthesizer, video equipment, video studio, control room, and editing booth.

All senior students in this department enroll in the Media Forum, where they examine the roles played by modern media in present day society and prepare and execute exhibitions of their own artwork outside the college.

This department has developed an extensive listing of internships for students at Boston area television stations, photography studios, performance art galleries, and public art settings such as the Massachusetts State House Archives.



Deborah Ungar
senior, Film
Playing Ball
16mm film

Filmmaking

Sophomore Year		Credits
FM280/281	Filmmaking	12
CSC200	Western Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
	Electives	12
		33

Junior Year

FM380/381	Filmmaking	12
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Senior Year

FM480/481	Filmmaking	12
MP475	Media and Performing Arts Forum	3
CSA	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Summary

Core Program	15
Filmmaking	39
Critical Studies	42
Electives*	36

132

*21 of the elective credits must be taken in studio courses.

Photography

Sophomore Year		Credits
PH270	Photography	6
PH272	Photography	6
CSC200	Western Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
	Electives	12
		33

Junior Year

PH370	Expressive Photography	6
PH371	Studio Photography	6
	or	
PH374	Documentary Seminar	6
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Senior Year

MP475	Media and Performing Arts Forum	3
PH470	Portfolio Photography	6
PH471	Color Photography	6
	or	
PH472	View Camera	6
CSA	Elective	3
CSC	Elective	3
CSB or CSC	Elective	3
	Electives	9
		33

Summary

Core Program	15
Photography	39
Critical Studies	42
Electives*	36

132

*21 of the elective credits must be taken in studio courses.

Studio for Interrelated Media (SIM)

Sophomore Year

	Credits
MP270/271 Intermedia	12
CSC200 Western Literary Traditions	3
CSA Elective	3
CSB Elective	3
Electives	12
	33

Junior Year

MP370/371 Intermedia	12
CSA Elective	3
CSB Elective	3
CSC Elective	3
CSB or CSC Elective	3
Electives	9
	33

Senior Year

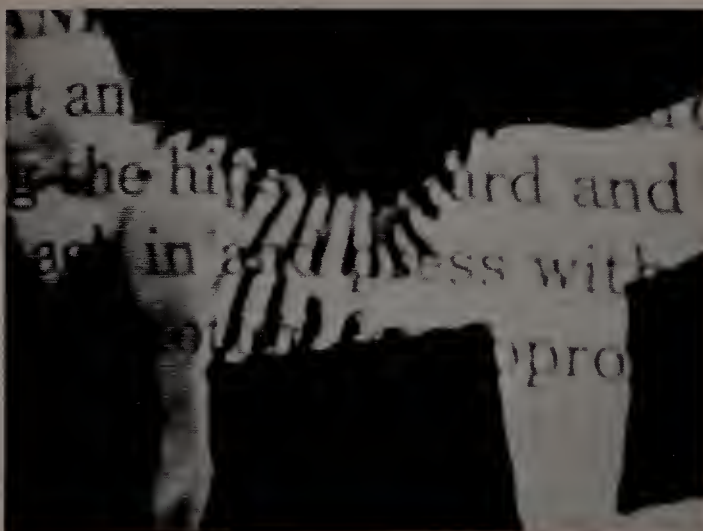
MP470/471 Intermedia	12
MP475 Media and Performing Arts Forum	3
CSA Elective	3
CSC Elective	3
CSB or CSC Elective	3
Electives	9
	33

Summary

Core Program	15
SIM	39
Critical Studies	42
Electives*	36

132

*21 of the elective credits must be taken in studio courses.



James Phillips
senior, SIM
video

Sarah Slive
MFA candidate, SIM
video

Joseph Briganti
senior, open major
video

GRADUATE PROGRAMS

Master of Science in Art Education

The Master of Science in Art Education is a 36-credit graduate program which can be pursued full-time or part-time, in the day or evening, completed in a single year or spread over several. It is intended to meet the needs of students who may wish to work full-time while getting their degree as well as those who want to move right through it.

Students shape their own areas of specialization within the program. It is designed for experienced art teachers and other professionals in art and related fields seeking an individualized course of study. It is primarily an opportunity for mature professionals in museums, schools, and human service agencies to investigate particular facets of the field of art education. All students plan with their faculty advisors a 15-credit area of specialization which meets their professional objectives. Recent specialization areas include art administration, arts advocacy in community-based education, arts and human services, interdisciplinary art education, museum studies, art therapy, historical research, curriculum development, aesthetic research, new technologies, and exhibition planning.

Directed Study projects culminate in a written thesis which focuses on a practicum, curriculum, or research study. Proposals for directed study are developed with an advisor and approved by the Art Education Graduate Director. In the graduate seminar students share their progress with their fellow students and faculty.

This intimate, individualized program encourages students to seek faculty resources at the college, as well as people in the community, professionals at nearby universities, museums, and relevant institutions in implementing their course of study.



Master of Science in Art Education

		Credits
AE500	Graduate Seminar	3
AE501	History of Goals and Methods of Art Education Spring	3
AE502	Art and Development Theory Summer or Fall	3
AE504	Problems in Aesthetics	3
AE510	Research Methods and Techniques Spring	3
	Specialization	15
DS500	Directed Study	6
		36

Master of Fine Arts

The Master of Fine Arts program is a two-year, sixty-credit, full-time residential program designed for highly motivated, independent students who wish to study in a largely self-directed program in one of the following major studio areas:

Design

Fine Arts 3D:	Sculpture, Ceramics, Fibers, Glass, Metals
Fine Arts 2D:	Painting, Printmaking
Media & Performing Arts:	Photography, Film, Studio for Interrelated Media

The college provides a varied and wide group of resources for MFA students in order that they may shape their own programs within a flexible structure. Schedules are established in conjunction with faculty advisors and include specific course offerings within the institution as well as those in the various schools of the consortiums.

Philosophically the MFA program is concerned with the creative development of the individual and the identification and exploration of personal issues in each student's art. The center of the MFA program is resident studio work in conjunction with individual studio advisors. Students' work is reviewed by a formal board of faculty, visiting artists, and students twice a year. Studio work culminates in a thesis exhibition in the final semester of the program.

Complementing work in the major studio are critical studies courses, studio electives, directed and independent studies, and the Graduate Seminars. The MFA seminar brings together graduate students in all studio disciplines for lectures, presentations of exemplary works, and ideas and discussions which explore assumptions and functions of the contemporary art world. Seminar meetings cultivate interdisciplinary issues and collaborative work. Alternating with the MFA seminars are small, discipline oriented seminars for presentations by visiting artists and discussion of professional issues related to the media within which the student is working.

MFA students interested in college teaching experience enroll in the College Teaching Internship

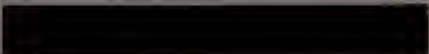
course (AE560) and assist faculty in their concentration for one semester. Following this program, graduate students may teach within the degree or Continuing Education programs. MFA students are viewed as major assets to the undergraduate students, and every effort is made to integrate graduate students into the fabric and function of the college.

Master of Fine Arts

First Year		Credits
GR501/502	Graduate Seminars	6
	Major Studio	12
	Studio Electives	6
CSA	Elective	3
CS/AE	Elective	3
		30

Second Year		
GR503/504	Graduate Seminars	3-6*
	Major Studio	12-15*
	Electives	6
CSA	Elective	3
CS	Elective	3
		30

*MFA students in Design substitute an additional 3 credits in DE504 (design thesis project) for the fourth semester of the Graduate Seminar, GR504.



Shelby Lee Adams
MFA candidate,
Photography
Snake Hunter
black & white silver print,
4x5 view camera

PROFESSIONAL PROGRAMS

Art Teacher Licensing Programs

The Teacher Licensing Program is a post-baccalaureate program which leads to a single level certification as an art teacher, grades K–9 or 5–12, in Massachusetts and interstate verification valid in 32 other states. Applicants must have a very strong background in studio work and want certification which would allow them to work in schools, museums, social service agencies, or any of the other settings in which art education takes place. Candidates for Teacher Certification must demonstrate competencies in areas specified by the State Department of Education Standard I prior to applying for the state teaching certificate.

Students take the Art Education Department's block of teacher training courses, including courses in education, psychology of art, teaching methods; they visit schools; they practice teaching. The full program requires 33 credits and takes at least one and a half years to complete.

Teachers already licensed on one level who wish to earn a second level license can enroll for an additional 6 credits in electives related to the age group they wish to teach and take a student teaching placement with the new age group.



Diane Battista
junior, Fibers
woven hippari jacket

Crispina French
junior, Fibers
felt jacket

Teacher Licensing Sequence* Credits

AE502	Art and Developmental Theory Summer or Fall	3
AE202	Materials and Process	3
AE250	Developmental Observation Lab	3
AE251	Methods Theory	3
AE504	Problems in Aesthetics	3
AE302	Methods Lab	3
AE501	History of Goals and Methods of Art Education Spring	3
	Art Education Elective	3
AE304	Student Teaching	9
AE305	Curriculum	3

36

**Students may complete this program in a year and a half, providing they begin the program in the summer. Otherwise, Licensing requires a two-year commitment. Courses must be taken in sequence.*

Graphic Design Certificate

The Program of Professional and Continuing Education offers this program of 12 professional level courses totalling 36 credit hours. Candidates for the certificate must have completed a minimum of two prior years (60 or more credits) of college before enrollment. Course work for the program must be completed within three years. All courses are offered in the evening. Most applicants to this program have some education in the visual arts and wish to direct their careers to the graphic arts field. Admission to the program is based on portfolio review by the program advisor.

Semester 1

DE212	Design
GD301	Visual Communication for Designers

Semester 2

DE224	Conceptual Drawing
GD220	Introduction to Graphic Design

Semester 3

DE360	Typography
DE261	Copy Writing for Designers

Semester 4

GD351	Production and Layout
DE459	Marketing

Semester 5

GD321	Graphic Design
	Design, Graphic Design or Illustration Elective

Semester 6

GD420	Graphic Design Portfolio
	Design, Graphic Design or Illustration Elective

Program of Professional and Continuing Education

The Program of Professional and Continuing Education serves a variety of the college's publics. It provides graduate and undergraduate courses, special non-credit programs, and directed institutes. The offerings represent all areas of study at the college, duplicating some of the day program courses as well as supplementing degree programs with specialized areas of study. The credit courses are open to all adults including high school seniors. Students earn credit or have the option, if space is available, to register as auditors.

The program offers many evening and some day courses each spring and fall and day and evening courses each summer. Course formats range from intensive one-week institutes to six-week and fifteen-week sessions.

Continuing Education faculty meet the same standards required of faculty teaching in the degree programs. About one-third of the continuing education faculty also teach in the degree programs. The Program of Continuing Education is self-funding. Its policies and procedures are established by the college. Whenever possible the program adopts the policies exercised in the college's degree programs.

Approximately 3,000 students take continuing education courses each year. Their backgrounds range widely in age, motivation, interests, and ability. Their reasons for enrolling are equally diverse, including self-improvement, occupational advancement, skill development, and the completion of degree program requirements.

Before its spring, summer, and fall sessions, the program publishes and distributes a catalogue with a schedule and description of its courses.

TUTORIALS

Studio Tutorial

The Studio Tutorial Program is available to any undergraduate student who needs to develop his or her studio skills. The program offers advice, evaluation, and instruction in drawing, rendering techniques, and presentation of art work. More specific and intensive assistance is offered through a referral program. The studio tutorial program is staffed by faculty and student tutors. Students may refer themselves to the program or be referred by their instructors.

Critical Studies Tutorial

The Critical Studies Tutorial Program offers tutoring in writing, reading comprehension and, to students for whom English is a second language, special English instruction. Most of the program's faculty are drawn from the Critical Studies Department. Tutoring is offered for both short and extended periods of time. Students may refer themselves to the program or may be referred by a member of the faculty.

COOPERATIVE PROGRAMS

College Academic Program Sharing

Undergraduate students may take as many as 30 credits during their academic careers at CAPS schools without going through formal registration procedures and without a formal transfer of credit process outside of the Massachusetts College of Art—although the courses must not be available at the College of Art. The other members of CAPS are the state colleges at Bridgewater, Fitchburg, Framingham, North Adams, Salem, Westfield, Worcester and the Maritime Academy at Buzzards Bay.

Consortium of East Coast Art Schools

Members of the Consortium of East Coast Art Schools operate a program that allows students in their junior year to study for one semester at another consortium school while they continue to pay tuition to their home school. Members of the Consortium are the Massachusetts College of Art; Cooper Union, School of Art and Architecture; Maryland Institute, College of Art; Nova Scotia College of Art and Design; Parsons School of Design; Philadelphia College of Art; Pratt Institute, School of Art; Rhode Island School of Design; School of the Museum of Fine Arts; and Tyler School of Art.

SPECIAL PROGRAMS

Saturday Studios

For more than forty years high school and junior high school students have come to special art classes at the college offered by the Art Education Department. Sessions are scheduled each fall and spring semester. These non-credit courses are open to all interested students regardless of their level of experience in art; we do not require prerequisites or portfolio reviews. The Saturday Studios can serve to introduce students to the process of exploring the visual arts, and they also assist students with extensive studio backgrounds to refine their visual concepts and skills. Recent Saturday Studios have included drawing and painting, life drawing, sculpture, cartooning, super 8 filmmaking, printmaking, and senior studio. There is also a parents group (no fee) for parents of enrolled Saturday Studio students. A minimal fee is charged to cover supplies and expenses, but this can be waived if requested. For more information, call the Art Education Department, extension 411.

Magnet Art Program

This is an important collaboration between the College of Art and Boston's English High School. It provides the students with an innovative and comprehensive visual arts program that includes exploratory courses, nearly twenty areas for specialized study, visiting artists, field trips to museums and artists' studios, a portfolio preparation course, and evening courses for students and their families. This program is operated by the Art Education Department.

Fenway Library Consortium

The Massachusetts College of Art is member of the Fenway Library Consortium, a group of local college libraries which have agreed to share resources. Students can borrow from these libraries upon presentation of a valid student ID card.

The other members are: Emerson College, Emmanuel College, Hebrew College, Massachusetts College of Pharmacy, Museum of Fine Arts, New England Conservatory of Music, Simmons College, Suffolk University, University of Massachusetts/Boston, Wentworth Institute of Technology, and Wheelock College.

The Massachusetts College of Art students also may use the libraries of the other 28 public institutions of higher education in Massachusetts.

Pro Arts Consortium

The members of the Pro Arts Consortium are the Massachusetts College of Art, the Boston Architectural Center, the Boston Conservatory of Music, Emerson College, and the School of the Museum of Fine Arts. The members, all of whom are in geographic proximity, sponsor a variety of cooperative programs which enhance the study of art at any of the members' schools. Students at the Pro Arts colleges may take one course each semester and use the libraries of the other schools without charge. They may audition for choral groups and the orchestra at the Boston Conservatory or join intramural sports teams at any college.

Public College Exchange Program

The four public colleges in Boston—the Massachusetts College of Art, University of Massachusetts/Boston, Bunker Hill Community College, and Roxbury Community College—permit full-time degree candidates to take up to two courses in any semester at another of the schools as long as the courses are not offered at the student's home institution.

Adaptive Environments

Consisting of a team of architects and human services professionals, the Adaptive Environments Center is a professional, non-profit consulting and design agency whose work is solving accessibility problems for the handicapped through better design. They have removed architectural barriers or helped design barrier-free environments for clients including Faneuil Hall, the Veterans Administration, the Boston Center for Blind Children, the Boston Children's Hospital Medical Center, and the Walker School. The center, located in the Tower Building, cooperates with the college on many community projects and is a cooperating institution with the Program of Professional and Continuing Education.

The College of Art students often work or intern with the Adaptive Environments Center. Its library, which is open to students, has a comprehensive collection of books, articles, slides and videotapes on accessibility as it relates to interior design, landscape architecture, industrial design, environmental psychology, and state and federal legislation. There are special sections on homes, schools, hospitals, playgrounds, and products.

Computer Arts Learning Center

The Massachusetts College of Art Computer Arts Learning Center consists of two computer graphics laboratories functioning together as an academic resource facility for regularly scheduled classes and for individual learning.

The Microcomputer Laboratory is equipped with Apple IIe microcomputers and peripherals, including video digitizers and color printers. They are used to provide first exposure to students and faculty who want to learn what microcomputers are and how they can be used in art and design.

Courses taught here provide hands-on experience on the college's computers, using packaged and in-house software and various peripherals to produce artwork. The programming courses introduce the student to BASIC, Pascal, FORTH, C, and LOGO primarily using graphics projects and examples. Slide and video presentations, field trips, and guest lecturers amplify the offerings in the lab.

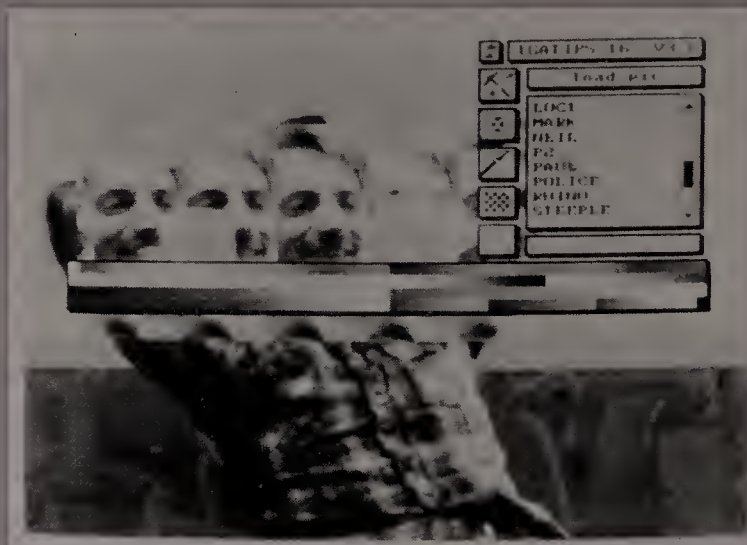
The Advanced Lab includes three studios, a seminar room, offices, and resource library. This advanced facility has an ever-growing variety of hardware and software. IBM PC AT and Apple Lisa microcomputers, plus other IBM-compatible micros provide the environment for the many paint, drafting, and layout programs used in courses and workshops. Advanced users can be trained on the Cubicomp Solid-Modelling System to produce 3-D graphic renderings. Color output devices are available in the form of printers and slide makers.

Word processing and digital typesetting is also done in-house on our Wang VS80 and Compugraphic 8600 systems. This variety gives students an opportunity to explore a wide range of applications in two and three-dimensional art and design, animation, electronic publishing, and image generation. Courses are offered in this area, along with scheduled demonstrations/workshops which introduce hardware, software, and new concepts in computer graphics to the college community.

The center is a focus for collaboration between the computer industry and developing artists in the field. It uses the resources of New England's high-tech community to present stimulating, often experimental approaches to understanding the new, computer-based media. Several manufacturers of computer graphics hardware and software have developed Beta Test Sites at the center, which have already proved valuable for all participants.

The college is host to many functions of the Boston Computer Society, including the Graphics Users Group, which meets regularly at the Center. The college's links with the Boston Film/Video Foundation and other Boston-area media facilities and companies permit students to explore computer and video interfaces. In addition, the college has provided training for elementary and secondary school art teachers through funding by the Department of Education's Magnet Program and by the Bay State Skills Corporation.

As a resource to the state, students, and cooperating institutions, the Computer Arts Learning Center is unparalleled in its dedication to the furthering of art and technology, to public access, and to the unique collaboration of users, educators, and industry professionals that ensure its continued growth.



Tony Noah
computer image from
True-Vision Imaging
System

Mark Millstein
computer image from
Cubicomp 3D Modeling
System

ACADEMIC POLICIES

Credit Hour Ratio

Critical Studies and Art Education courses use the standard carnegie unit in measuring credit for a course: 12 to 15 classroom hours equal one semester credit. For example, a 3-credit Critical Studies course meets for 3 hours a week over 15 weeks for a total of 45 classroom hours.

Studio courses have a higher ratio of classroom hours to credit. Studio courses worth 3 credits meet for 4½ hours a week over 15 weeks for 67½ classroom hours.

Course Load

All students must complete a program of 132 credits to receive a BFA degree. Varying slightly for each area of concentration, these credits are distributed among freshman core courses, major concentrations, critical studies (liberal arts), and studio electives.

Usually a concentration includes the following distribution of courses: 15 credits in Core, 42 credits in Critical Studies, 39 credits in the concentration, and 36 credits in electives. (In Design, Art History, and Art Education, electives must be studio courses; in fine arts and media areas, electives can be studio and critical studies.)

To graduate in eight semesters (4 years) undergraduate students must pass a normal full-time load of 33 credits per academic year. Full-time students must take at least 12 credits per semester. Part-time students take less than 12 credits per semester. Permission of the Dean of Undergraduate Studies is required for undergraduates to take more than 18 credits in one semester. The maximum load for a graduate student is 15 credits per term.

Grading System

Individual coursework is graded on a pass/no credit system. This approach to student evaluation takes into account the nature of the creative process and artistic expression, as well as the subtlety and complexity of the stages of an artist's education.

P-Pass—The designation signifying successful completion of the course requirements.

INC-Incomplete—A temporary designation

indicating that at least 80% of the course requirements have been met and that the remaining course requirements are expected to be completed, and a permanent designation issued, by the subsequent mid-semester. The student is responsible for having a Missing Grade/Change of Grade form completed and filed with the Registrar.

W-Withdrawal—Signifies that the student withdrew from the course before the end of the semester. This designation appears on the student's evaluation report at the end of the semester, but is not recorded on her/his permanent transcript.

NC-No Credit—Signifies that the student's work was not acceptable in the course and therefore credit cannot be granted. This designation appears on the student's evaluation report at the end of the semester, but is not recorded on the permanent transcript. If received in a required course, the course must be re-taken and passed.

H-Honors—It is possible to receive Honors for exceptional work in an individual course on the recommendation of the instructor.

Clarification—Students may request written explanations of any of the above designations.

Review Board Evaluation

Beginning in the sophomore year, a student's work is reviewed by a board of faculty and visiting critics. These boards are selected by students and their instructors. Review boards bring objective professional analysis to bear upon a student's evolving body of work. The boards also are important because they bring a fresh point of view to the continuing evaluation of students by their faculty. They are one of the more important elements of education at the College of Art because they enhance the student's understanding of what he or she is creating, and perhaps, more importantly, they offer the experience of having one's work judged publicly.

Academic Progress

To maintain academic progress towards graduation, undergraduates are expected to pass a balance of courses in their major, Critical Studies, and electives.

If a student is in danger of not passing a course at the mid-semester, he/she receives a mid-semester

warning. At the end of the semester, full-time undergraduate students with 3 INC (incompletes) or NC (no credit), and part-time undergraduate students or graduate students with 2 INC or NC grade designations are considered deficient in maintaining academic progress. The deficiency is removed when the student resumes making satisfactory progress.

Full-time undergraduate students who are in arrears by one semester (15–18 credits) or who do not have a balance are subject to academic dismissal. A part-time undergraduate student who accumulates three INC or NC designations is subject to academic dismissal.

Graduation Policy

Only those students who have completed all of the degree requirements receive their diplomas at Commencement. Students with a shortage of six (6) credits or less in areas other than their major may participate in Commencement, but do not receive their diplomas.

Students with a shortage greater than six credits, may not participate in Commencement. Any required course that is missing must be taken the next time the course is offered and within one year. Any elective course that is missing must be taken in the summer or the following fall semester. All incompletes must be completed by subsequent mid-semester.

Graduation with Honors

Students whose work is judged exceptional in their major department are awarded Graduation with Honors.

Graduation with Distinction

The highest honor which the College of Art confers upon its graduates is Graduation with Distinction representing outstanding achievement in course work across departments. Students nominated must have received at least four honor grades, one of which must be in a Critical Studies course.

Dual Major

Students earn a BFA degree with a dual major by fulfilling the required courses for two major concentrations. Any dual major concentration may require additional time to complete degree requirements.

Open Major

An open major is an option for a student who has a clear sense of direction that involves a number of areas. A student must complete at least one year in a concentration. Then, the student writes a detailed proposal and seeks approval from a faculty advisor, relevant department chairpersons, and the Dean of Undergraduate Studies.

Independent Study

Students may choose to work with an instructor on an independent basis. A brief description of the project must be submitted prior to registration and approved by the instructor, the advisor, and the department head.

Change of Major/Graduate

Graduate students may only transfer within the degree structure in which they are matriculating, e.g., from one studio concentration (painting) to another (film). A student may change from one graduate degree program to another only by formally reapplying. To change an MFA studio concentration, students must obtain special permission of their advisor, graduate coordinator, and graduate dean.

Change of Major/Undergraduate

Students who wish to change their major must obtain the signatures from the department chair of their current major, the department chair of their desired major, and the undergraduate dean. Students are required to provide justification for this transfer. A change of major affects progress toward meeting graduation requirements.

Registration

Students are required to register each semester until all degree requirements are fulfilled. Unless granted an official leave of absence, a student who does not officially register for a semester is considered to have withdrawn from the college.

Leave of Absence

A leave of absence is possible for students who wish to take time off from attending the college but intend to return after a specified time.

Students should apply for an official leave of absence by obtaining the appropriate form and the signatures required. Re-admission is granted when such student returns after the specified time.

Withdrawal

A student wishing to withdraw from the college should fill out an official withdrawal form. Only after the form has been certified by the Vice President of Student Affairs or his designee, can the student receive a refund and be eligible for future readmission.

Readmission

Within a five year (ten semester) period, students who leave the college and wish to be re-admitted to the college, may re-enter under the same circumstances and with the same credit accumulation as when they withdrew. They must, however, meet current requirements for graduation.

Students who withdrew from the college over five years or ten semesters previously have to meet the same application requirements and conditions as transfer students. Upon special approval of the Undergraduate Dean and the chair of the department in which the student is majoring, additional credits (beyond 66) may be approved. Under no circumstances is the final year of residency waived.

Transfer Credit

Transfer students work out their academic program individually based on portfolio and transferable credits. The maximum number of undergraduate transfer credits accepted by the college is 78 (45 credits maximum in the studio area and 33 maximum in the Critical Studies area). In addition, students must spend a minimum of two years at the college.

Placement in studio and resultant studio courses/credits required to complete the degree program is determined by faculty evaluation of the admission portfolio.

The student's grade must be at least a C in any course acceptable for transfer. The critical variable for accepting transfer credits is the relevance of that course to the student's program of study. Courses must also fit into the categories of Critical Studies and studio offerings and must meet distribution requirements. Courses taken through the college's continuing education program prior to admission are subject to the above transfer credit review and restrictions.

An enrolled student who wishes to take courses at other institutions or through the Program of Continuing Education as part of their degree program must gain prior approval from the appropriate department chair.

In the graduate programs, the maximum number of acceptable transfer credits from outside the State College System is twelve. Within the State College System, fifteen credits may be accepted, including the Program of Continuing Education at Mass Art. The maximum number of credits allowed in transfer to the certificate programs is six, including transfer from the Program of Continuing Education.

College Board Advanced Placement Program

A student who has received a score of 4 or 5 in the Advanced Placement examinations may receive transfer credit for an appropriate course. A score of 3 exempts the student from an equivalent course but does not grant credit, students must take another course in that area to fulfill distribution requirements.

Faculty Advisor

Each student has a faculty advisor who assists in program planning each semester and gives signed approval to course schedules. Advisors can answer questions about course content, sequence, and balance, and help clarify artistic directions and goals. They learn to recognize individual needs of their advisees and use that knowledge to suggest appropriate academic channels.

Advising Center

The Advising Center provides an academic resource for undergraduate students. Here, students receive academic counseling on curriculum requirements, academic procedures, exchange and study abroad programs. The Director of Academic Advising can help students work through academic difficulties, as well as to become aware of academic and career opportunities, often directing them to appropriate faculty members, department chairpersons, or members of the administrative or professional staff.

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Ben Ryterband, M.F.A.,
Chair, Fine Arts 3D Department

Academic Advising
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Student Records & Registrar

Paul Dobbs, B.A., Director

Visiting Artists

Rachel Weiss, M.F.A., Coordinator

Donald Lettis Professor of Art Education:

B.F.A., M.A., Syracuse University; M.F.A., Pratt Institute; exhibitions: Gallery NAGA, 1985, 1986; South Shore Art Center, 1985, 1986; show and auction for AIDS at Boston City Hall, 1985; wrote and received grant from the Board of Regents to establish a program for junior and senior high school minority students, 1986.

Christy Park Assistant Professor of Art Education: B.S., M.F.A., Ph.D., Ohio State University.

Project Director, Magnet Art Program; President, National Art Education Association Women's Caucus; author of "Art Education Texts from a Feminist Perspective," *Art and Artists*, 1985; exhibitions: Alterimage Gallery, 1986; 55 Mercer Street Gallery, NY, 1986.

Visiting Lecturers, academic year 1986-7:

Dana Buck M.S., Massachusetts College of Art

Richard Clancy B.F.A., M.F.A., Boston University

Jean Thomas B.S., University of Maine; M.S., Massachusetts College of Art

Critical Studies Department

Virginia M. Allen Professor of Art History: A.B., Mount Holyoke College; M.A., University of Pittsburgh; Ph.D., Boston University; author of *The Femme Fatale*, Whitston Publishing Co., 1983; articles in *The Art Bulletin*, *The Feminist Art Journal*; National Endowment for the Humanities grant, 1980; exhibitions: South Shore Art Center.

Gerard Amirian Professor of Psychology: Mus.B., A.M., Ed.D., Boston University.

John Baker Associate Professor of Art History: A.B., Clark University, A.M., Ph.D., Brown University; author of *Henry Lee McFee and Formalist Realism in American Still Life: 1923-1936*; Bucknell University Press, 1986; *D. Louis Guglielmi: A Retrospective Exhibition*, Whitney Museum, 1979; exhibitions: Marisa del Re Gallery, New York, 1980.

Bennett S. Blum Assistant Professor of Math/Science: B.S., Rensselaer Polytechnical Institute, M.A., Ph.D., Brandeis University; Dissertation: "Quantization of the Klein-Gordon Field in Spherically Symmetric Einstein Space-Time"; musical performances (flute, percussion, vocal): Jordan Hall, Sanders Theatre, Boston Arts Festival.

Athanasios Boulukos Professor of English: A.B., Harvard College; Ph.D., Boston University; National Endowment for the Humanities summer seminar, 1975; Poetry finalist, Artists' Foundation, 1979.

Roy H. Brown Associate Professor of Art History: B.A., Queens College; M.A., Columbia University; graduate study, Harvard University; author of "The Formation of Delacroix's Hero 1822-1831," *Art Bulletin*, June 1984; Consulting Editor for art terms, *Merriam-Webster Third Unabridged Dictionary*; papers given at First Symposium on History of Graphic Design, 1983; College Art Association, 1959, 1979.

FACULTY BIOGRAPHIES

Art Education Department

Claudine Bing Assistant Professor of Art Education: B.A., Mount Holyoke College; M.A., Columbia University; paintings in collections of DeCordova and Dana Museum, Tufts New England Medical Center; exhibitions: Boston Arts Festival Competition, Boston University, Northeastern University; recipient Arts Lottery Grant, 1986.

Nancy A. Cusack Associate Professor of Art Education: A.B., Boston College; M.Ed., Lesley College; studio preparation: School of the Museum of Fine Arts, Rhode Island School of Design; one-person show, Monhegan Gallery, 1985; group shows: Symphony Hall, 1981; Project Arts Center, 1982; Tufts New England Medical Center purchase 1984, commission 1986.

Abigail Housen Assistant Professor of Art Education: A.B., Wellesley College; Ed.M., C.A.S., Ed.D., Harvard Graduate School of Education; Director of MSAE Program; received grant from the Metropolitan Museum and the J. Paul Getty Trust for interactive video project, 1986; consultant for WGBH, Museum of Fine Arts, Institute of Contemporary Art, Commonwealth Museum.

Trintje Jansen Assistant Professor of Art Education: B.F.A., Boston University; M.Ed., Antioch University; one person show of clay reliefs at Celia Hubbard Gallery, 1986; Gallery Director & Education Director, Project Arts Center, 1981-1985; taught workshops for Very Special Arts Festival, 1986.

Diana Korzenik Professor of Art Education: B.A., Oberlin College, Ed.M., Ed.D., Harvard Graduate School of Education; author of *Drawn to Art: A Nineteenth Century American Dream*, University Press of New England, 1986, awarded the *Boston Globe* L.L. Winship book award; exhibitions concerning *Drawn to Art* at University of New Hampshire & Manchester Historical Association, 1986; Woodrow Wilson Fellow, 1961.

Betty Buchsbaum Associate Professor of Literature: Ph.D., Brandeis University; National Endowment for the Humanities summer grants, 1982, 1986; "Wallace Stevens: The Wisdom of the Body in Old Age," *The Southern Review*, 1979; talk: "Cezanne and Wallace Stevens," Northeast Modern Language Association, 1984.

Lila Chalpin Professor of English: B.A., M.A., University of Wisconsin; Ph.D., Boston University; a prize-winning poet with poems published in *Negative Capability*, *Forum*, *Yankee*, and *Dream-works*; author of *William Sansom*, G.K. Hall; Brookline Council for the Arts and Humanities grant.

Walter Compton Professor of Art History: B.A., Northwestern University; M.A., Ph.D., Harvard University; Dissertation: "Picasso, Origins in Artistic Freedom, 1881-1907"; exhibitions: Thompson Gallery, 1984; Boston City Hall, 1985-1986.

Stanley Corkin Assistant Professor of English: B.A., University of Massachusetts/Amherst; M.A., Emory University; Ph.D., New York University; publications: "The Emergence of American Film: Towards a Cultural History," *Etc.*, 1985; "Hemingway, Griffith and American Culture," *Hemingway and Film: New Essays* (forthcoming); "Jean Renoir's 'The Southerner' and the Agrarian Myth," *Perspectives on the American South, Volume V*.

Robert Gerst Assistant Professor of English: B.A., Wesleyan University; M.A., University of Pennsylvania; Ph.D., State University of New York at Buffalo.

Johanna Gill Associate Professor of Art History: A.B., Wellesley College; A.M., Ph.D., Brown University.

Marjorie H. Hellerstein Professor of Humanities: B.A., M.A., University of Chicago; Ph.D., New York University; lectures: "The Force of Memory," Southern Comparative Literature Association; "Alain Robbe-Grillet's *Topology of a Phantom City*," Conference on the Fantastic in the Arts; "Dover Beach: Matthew Arnold's Reality" at Phenomenology Conference on the Poetry of the Elements.

Francine A. Koslow Assistant Professor of Art History: B.A., Brandeis University; M.A., University of California at Berkeley; Ph.D., Boston University; Dissertation: "The Graphic Work of Henri Gaudier-Brzeska"; publication: *Henry David Thoreau as a Source for Artistic Inspiration*, DeCordova Museum, 1984.

Gretchen Duram Lipchitz Assistant Professor of Art History: B.A. Brown University, M.S., Stanford University; graphics and review published in *Graphic News*, Boston Computer Society, 1984; illustration with Camex-composed text, "Wind in the Willows" published in *The River Reach*, 1985.

Elizabeth Lindquist-Cock Professor of Art History: B.A., Mount Holyoke College; M.A., Ph.D., New York University; additional graduate studies Bryn Mawr College, University of London; author

of, *Influence of Photography on American Landscape Painting*, Garland Press, 1977; *Landscape as Photograph*, Yale University Press, 1985; "The Downtrodden: The Social Conscience of Marion Palfi," *U.S.A. Today*, January 1986; "Frederick Church's Stereographic Vision," *Art in America*, 1973.

Dorothy Scanlon Professor of History: A.B., A.M., University of Pennsylvania; Ph.D., Boston University; Post-Doctoral Visiting Fellow, Harvard University; author of *Manual to Accompany Lewis Hanke, Latin America: A Historical Reader*, Little, Brown & Co., 1973; *Biographical History of Social Welfare in America*, Greenwood Press, 1986.

Samuel Schlosberg Associate Professor of Social Science: B.A., Temple University; M.A., candidate for Ph.D., Boston University; President Faculty and Librarian Association, 1984-present.

Birgit Shell Assistant Professor of Art History: B.A., Universities of Munich and Rome; M.A., Ph.D., Harvard University.

Christopher Stribakos Assistant Professor of History: B.A., Boston University; M.A., graduate study, Harvard University.

Jasminka Udovici Assistant Professor of Social Science: B.A., University of Belgrade; Ph.D., Brandeis University; Professional Development Grant, 1985; Discussion Participant, Conference on Post-Modernism at Massachusetts Institute of Technology, 1986.

Brenda Walcott Assistant Professor of English: Ed.M., Harvard University; Featured Playwright, National Women in Theater Festival, 1986; only woman poet to read as part of Caribbean Poets Celebration of Malcolm X Day, 1985; candidate for M.F.A. in Dramatic Writing Program, Brandeis University.

Irene Portis Winner Associate Professor of Anthropology: B.A. Radcliffe College; M.A., Columbia University; Ph.D., University of North Carolina; author of *Zerovnica, A Slovene Village*, Brown University Press; *Semiotics of Culture*, Bochum University; grants: Wenner-Gren, American Council of Learned Societies, International Research and Exchanges Board.

Visiting Lecturers, academic year 1986-7:

Rosanna Alfaro B.A., Radcliffe College; M.A., University of California at Berkeley.

Marie Jeanne Adams M.A., Ph.D., Columbia University.

Carole Calo B.F.A., Boston University; M.A., Tufts University; Ph.D., Boston University.

Elizabeth Galloway B.A., M.A., Vanderbilt University; Ph.D., Boston University.

Joseph Longo M.A., Emerson College.

Design Department

Zulmira Almeida Assistant Professor of Fashion Design: B.F.A., Massachusetts College of Art.

Sarah Bapst Assistant Professor of Design: B.A., Indiana University; M.F.A., Cranbrook Academy of Art; Painting Fellowship Recipient, Artists

Foundation, 1978; Last National Sculpture Show, University of Georgia, award, 1982.

Steven Belcher Assistant Professor of Graphic Design: School of the Worcester Art Museum; M.F.A., School of the Art Institute of Chicago.

Linda Bourke Instructor of Illustration: B.F.A., Massachusetts College of Art.

Thomas Briggs Assistant Professor of Graphic Design: B.F.A., Massachusetts College of Art; M.F.A., Rochester Institute of Technology; Award of Excellence, American Institute of Graphic Artists, 1983; Art Directors Club of Boston Awards 1975-1985.

Thomas Burke Professor of Graphic Design: B.F.A., Massachusetts College of Art; M.Ed., Boston State College; Founder and Pastchairman, Abington Arts Council, Abington Greenwine Boosters; Board of Directors, Abington Citizen's Scholarship Foundation; Freelance Designer, Burke Design.

Calvin Burnett Professor of Illustration: B.F.A., B.S.Ed. Massachusetts College of Art; M.F.A., Boston University; author, designer, illustrator of *Objective Drawing Techniques*, Reinhold; Illustrations for D.C. Heath, Houghton Mifflin, Scott Foresman, Garden City, etc.; exhibition: "40 Years of Showing Watercolors, Paintings, Drawings and Prints."

John Cataldo Professor of Illustration 2D: B.S.Ed., Massachusetts College of Art; M.A., Ed.D., Columbia University; awards: American Institute of Graphic Artists; Art Directors Club of Boston Award; 26 films for NIT Images and Things; author of five books on graphic design and calligraphy.

Lawrence Cheng Instructor of Design: M.A., Massachusetts Institute of Technology.

Robert Coppola Associate Professor of Architectural Design: B.Arch., Catholic University; M.A., Cornell University; member Westwood Historical Society; numerous publications; private architectural practice.

Floyd Covert Professor of Design: B.F.A., M.F.A., Syracuse University; Paintings for New York State Historical Landmarks Society; Woodblock Illustrator for New York State University Press; grants: Guggenheim, Rockefeller; Design Consultant.

Irene N. Friedman Instructor of Industrial Design: B.S., University of Michigan; Industrial Design Consultant.

Mary Ann Frye Assistant Professor of Graphic Design: B.A., University of New Mexico; M.F.A., Rhode Island School of Design; Merit Award for Exhibition Design, Art Directors Club of Boston; Lecturer: Clark University, Rhode Island School of Design; Panel on Design Education, American Institute of Graphic Artists.

Marilyn Gabarro Associate Professor of Graphic Design: B.F.A., Massachusetts College of Art; M.F.A., Tufts University; design consul-

tant to many small firms; lectured on design in Switzerland.

Nancy Gordon Instructor of Design: B.F.A., Parsons School of Design.

Al Gowan Professor of Design: B.A., University of Missouri; M.A., Goddard College; author and designer of *T.J. Lyons, Master Printer*, Godine Press, 1986; "Design in Cuba," *Print*, May-June, 1986.

William J. Hannon Associate Professor of Industrial Design: B.F.A., Massachusetts College of Art; B.S., University of Massachusetts/Boston; Doctoral courses, University of Massachusetts/Amherst; Founder and Chairman, Design Management Institute; awards: Art Directors Club of Boston, *Packaging Design Magazine*, *Industrial Design Magazine*, *Design in Steel*, *Product Engineering*, *Design in America*, *Medical Instrumentation Magazine*; consultant to: Mansfield Scientific, MPV Industries, Omnilab Inc.; contributing author, *International Encyclopedia of Higher Education*.

Ronald Hayes Professor of Illustration: B.F.A., Massachusetts College of Art; M.F.A., School of the Museum of Fine Arts and Tufts University.

Margaret Hickey Associate Professor of Architectural Design: B. of Arch., S.B., Massachusetts Institute of Technology; Registered Architect; Consultant Architect for City of Cambridge Community Development Department on low and moderate income housing programs; Cambridge Housing Authority Architect Review Board.

Gunta A. Kaza Instructor of Design: B.F.A., Center for Creative Studies, College of Art and Design; Graphic Designer for Digital Equipment Corporation, WGBH Radio; Distinguished Design Award, Society of Technical Communicators, 1985.

Richard Keohan Assistant Professor of Design: B.F.A., Rhode Island School of Design.

Dorothy Simpson Krause Professor of Graphic Design: B.A., Montevallo University; M.A., University of Alabama; D.Ed., Pennsylvania State University; book in progress: *The Anthropomorphic Machine*; exhibition: "Homage to the Computer," 1986.

Robert Lasater Instructor of Design: B.F.A., Massachusetts College of Art; awards: Art Directors Club of Boston, Hatch Awards, *Print Magazine*, *Design Annual*.

Michael McPherson Assistant Professor of Graphic Design: B.A., Reed College; M.F.A., Rhode Island School of Design; Design Director, Northeastern University Publications; awards: Art Directors Club of Boston, Council for the Advancement and Support of Education, University and College Designer's Association, *Print Magazine*; reviews: *Fine Print*, *Industrial Design Magazine*; designed all printed materials for Art Directors Club of Boston Design Show 1986.

Mark Millstein Instructor of Design: B.F.A., Atlanta College of Art; M.F.A., Massachusetts College of Art; assisted in development/production of videodiscs at US Pavilion, EXPO '85, Tsukuba, Japan.

Felice Regan Instructor of Graphic Design: B.F.A., Massachusetts College of Art; publications in *Print*, *Boston Design Quarterly*, *Boston Magazine*; co-founder/president of The Graphic Workshop; extensive local exhibitions.

Elizabeth Resnick Assistant Professor of Graphic Design: B.F.A., Rhode Island School of Design; publication: *Graphic Design: A Problem Solving Approach to Visual Communication*, Prentice-Hall Inc., 1984.

Irena Roman Instructor of Illustration: B.F.A., Massachusetts College of Art.

Patricia A. Seitz Instructor of Architectural Design: B. Arch., M.A., Washington University; M. Arch., Massachusetts Institute of Technology; research grant for housing and public plazas, Cordoba, Spain, 1982-83.

Jean Shohan Professor of Fashion Design: B.F.A., Massachusetts College of Art; M.Ed., Tufts University; Board of Directors, The Oxford Academy for Gifted Children; Fashion Group of Boston; coordinator of travelling fashion shows.

Lee Silverman Assistant Professor of Design: B.A., Harvard College, M.F.A., State University of New York; in the permanent collection of the Fogg Museum; papers and articles: *Views*, *After-image*, *SPSE Journal*; exhibitions: Fogg Museum, Visual Studies Workshop, Project Inc..

William Sydlowski Assistant Professor of Industrial Design: B.S., Stonehill College; B.F.A., Rhode Island School of Design; Industrial Design Development: Compugraphic 9600 Laser Typesetter, 1985; Data Marine "Link System" Boat Instrumentation; Roundness Geometry Measurement System for AXIAM Inc.; President of William Sydlowski Associates, Industrial Design Consultants.

David W. Vaughan Instructor of Architectural Design: B.S., University of Nebraska; M. Arch., Massachusetts Institute of Technology; publications in *Graphics for Architecture*, *Architecture Nebraska*, *V3*; independent projects include: The Luebe Duplex, the MACH House.

Visiting Lecturers, academic year 1986-87:

Sharon Brown B.F.A., Tyler School of Art; M.F.A., University of Pennsylvania.

Jack Carroll Certificate, Art School of Detroit.

Mary Chase B.F.A., Massachusetts College of Art.

Thomas Chastain B.S., University of Nebraska; M.S., Massachusetts Institute of Technology.

William Commerford B.F.A., M.F.A., Boston University.

Jeffrey Crewe B.F.A., Massachusetts College of Art; M.A., Cornell University.

Teresa Martine Flavin B.F.A., Massachusetts College of Art.

Dominic Giuntoli B.F.A., University of Washington.

Paul Hajian B.S., M. Arch., Massachusetts Institute of Technology.

David Kessler B.A., Case Western Reserve University; M.I.D., Rhode Island School of Design.

Edward McCluney B.F.A., Virginia State College; M.F.A., University of Massachusetts/Amherst.

Leon Steinmetz Diploma in Painting, Moscow Academy of Arts.

Tomotsu Yamamoto M.F.A., Kyoto City University.

Three Dimensional Fine Arts Department

Nancy Aleo Instructor of Ceramics: B.F.A., Massachusetts College of Art; M.F.A., Cranbrook Academy of Art.

Alf Braconier Assistant Professor of Sculpture: Certificate, School of the Museum of Fine Arts; B.F.A., Massachusetts College of Art; M.F.A., Candidate, Rochester Institute of Technology.

Dan Dailey Associate Professor of Glass: B.F.A., Philadelphia College of Art; M.F.A., Rhode Island School of Design; independent artist and designer, Cristallerie Daum, Paris and Nancy, France; twenty one-person exhibitions since 1972 in the United States, Europe, and Japan; Massachusetts Council, National Endowment of the Arts, and Fulbright Fellowships.

George Greenamyre Professor of Sculpture: B.F.A., Philadelphia College of Art; M.F.A., University of Kansas; Research Fellow, Center for Visual Studies, Massachusetts Institute of Technology; major sculpture commissions: Columbus, Ohio; Baltimore, Maryland; Lynn, Massachusetts; Miami, Florida; Anchorage, Alaska; Toledo, Ohio; and Boston.

Alan Klein Assistant Professor of Glass: B.S., Southern Connecticut State University; M.F.A., Rochester Institute of Technology; grants: National Endowment Artist-In-Residence, 1974; Museum of American Crafts Shows; Collections: Corning Museum, 1985.

Janna Longacre Associate Professor of Fine Arts 3-D: B.F.A., Rhode Island School of Design; M.F.A., University of Michigan; Massachusetts Artists Foundation Grant, 1981; exhibitions: Lavmeier International Sculpture Park, St. Louis, Missouri; Newport Art Museum, Rhode Island.

Susan Lyman Assistant Professor of Sculpture: B.F.A., M.F.A., University of Michigan; fellowships: National Endowment for the Arts, 1981; Fine Arts Work Center, Provincetown, Massachusetts, 1981-82; Artpark, 1983; "The Eloquent Object" Show at Museum of Fine Arts, 1987.

Marilyn Pappas Professor of Fine Arts 3-D and Art Education: B.S., Massachusetts College of Art; M.Ed., Pennsylvania State University; awards: National Endowment of the Arts Craftsman Fellowship Grant, 1973; Bunting Institute Faculty Fellowship, Radcliffe College, 1979-80; solo exhibition: Rugg Road Paperworks, 1985.

Ben Ryterband Associate Professor of Ceram-

ics: B.A., Antioch College; M.F.A., Rhode Island School of Design; First Place Awards, Marietta College Crafts Nationals, 1977 and 1979; Earthenware-U.S.A., Scottsdale, Arizona, 1981; "Functional Ceramics, 1972-82," Rose Art Museum, 1983.

Robert Silverman Instructor of Fine Arts 3-D: B.F.A., Kansas City Art Institute; M.F.A., New York State College of Ceramics at Alfred.

Jill Slosburg Associate Professor of Fine Arts 3-D: B.F.A., M.F.A., Tufts University and the School of the Museum of Fine Arts; Fellow, Mary Ingram Bunting Institute, Radcliffe College, 1985-86; Massachusetts Artists Foundation Grant, 1984; National Endowment for the Arts Fellowship, 1973.

Charles Stigliano Instructor of Sculpture: B.F.A., Philadelphia College of Art; M.F.A., University of North Carolina; Gross-McLeaf Award for Sculpture, 1978; Commission for National Park Service, 1981.

Joseph Wood Instructor of Metals: B.S., State University of New York College at Buffalo; M.F.A., Kent State University; exhibitions: Contemporary Metals U.S.A., Downey Museum of Art, Downey, California; State University of New York College, 1985; Site Project, Art Park, Lewiston, N.Y., 1986.

Ann Wessman Associate Professor of Fine Arts 3-D, Fibers: B.S., Skidmore College; M.F.A., Cranbrook Academy of Art; Kara Belamer Textile Award; finalist, Artists Foundation Fellowship; one-person show, Bucknell University.

Two Dimensional Fine Arts Department

William Brant Professor of Painting: B.F.A., Massachusetts College of Art; M.F.A., Syracuse University.

Paul Celli Associate Professor of Painting: B.F.A., Massachusetts College of Art; M.F.A., Rhode Island School of Design; *Who's Who in American Art*; "Contemporary Graphic Artists"; Vol. 1, Maurice Horn—Gale Research Company.

Jeremy Foss Professor of Painting: B.A., Middlebury College; C.F.A., Ruskin School of Art, Oxford University; exhibitions, "Boston Artists," Rose Art Museum, Brandeis University, 1983; Invitational Tricentennial, Brockton Art Museum, 1984; group shows in New York, 1984, 1985, 1986.

Panos Ghikas Associate Professor of Painting: B.F.A., M.F.A., Yale University; Fulbright Fellowship; Blanche Colman Grant; commission for Warren Planter Associates Architects, 7' x 15' wall mural for windows on the World Trade Center, New York.

Barbara Grad Associate Professor of Painting: B.F.A., M.F.A., School of the Art Institute of Chicago; National Endowment for the Arts Fellowship Grant—Painting; George D. & Isabella Brown Fellowship, Art Institute of Chicago; finalist, Massachusetts Artists Foundation.

Henry Isaacs Associate Professor of Printmaking: B.F.A., Rhode Island School of Design; M.F.A., Slade School of Fine Art, University College, London; Visiting Artist: Instituto Superior de Arte, Havana, Cuba, 1985; East Berlin, German Democratic Republic, art schools, 1986.

Kofi Kayiga Associate Professor of Painting: B.F.A., Jamaica School of Art; M.F.A., Royal College of Art, London; Jamaica Scholarship, Royal College of Art, London, 1968-71; Research Fellow, Makerere University, Kampala, Uganda, East Africa, 1971-73; artist-in residence and visiting professor, Afro-American Master Artists Residency Program, Northeastern University, 1985-present.

Donna H. Keegan Associate Professor of Fine Art 2D: B.F.A., University of Michigan, M.F.A., University of Wisconsin; exhibitions: Smithsonian Institute, Museum of Fine Arts, Bard College, University of Vermont, Alan Stone Gallery, Alan Klein Gallery; illustrator for Warner Brothers and MCA records, etc.

Daniel Kelleher Professor of Fine Arts 2D: B.F.A., M.F.A., Syracuse University.

Donald Lettis Professor of Fine Arts 2D: B.F.A., M.A. Syracuse University, M.F.A., Pratt Institute; two-man show of monotype prints at Gallery NAGA, 1985, 1986; South Shore Art Center, 1985, 1986; show and auction for AIDS, Boston City Hall, 1985.

Marcia Lloyd Professor of Fine Arts 2D: B.A., Brown University; M.F.A., University of Pennsylvania; Artists Travel Grant to China, Boston-Hangzhou Friendship Association, 1983; National Endowment for the Arts, Painting Fellowship, 1981; Massachusetts Artists Foundation, Painting Fellowship, 1981.

Robert P. Moore, Jr. Professor of Painting: B.F.A., University of the South; M.F.A., Tyler School of Art.

Edward D. Movitz Professor of Painting: Diploma, School of the Museum of Fine Arts; B.S., Tufts University; M.A.T., Harvard Graduate School of Education; Grand Prize, Sheraton-Boston Hotel Competition, 1965; exhibitions: Institute of Contemporary Art, 1966; DeCordova Museum, 1972.

George Nick Professor of Painting: B.F.A., M.F.A., Yale University; grants: National Endowment for the Arts, 1976; National Academy of Fine Arts Letters, 1977 and 1979; paintings in the Metropolitan Museum of Art, New York; Museum of Fine Arts.

Dean Nimmer Professor of Painting: B.F.A., M.F.A., University of Wisconsin; exhibitions: Institute of Contemporary Art; Museum of Fine Arts; Drawing Center, New York City.

Benjamin Peterson Instructor of Painting: A.B., North Carolina University; M.F.A., Hartford Art School—University of Hartford; Director of Minority Affairs.

Heddi Siebel Assistant Professor of Printmaking: B.F.A., Rhode Island School of Design;

M.F.A., Yale University; publication: *An Artist's Notebook*; grants: Cambridge Arts Council, Edna St. Vincent Millay Colony; work in private collections and Yale University.

Visiting Lecturers, academic year 1986-87:

Adrienne Arch B.F.A., Carnegie-Mellon University; M.A. University of Arizona; M.F.A., Massachusetts College of Art;

Ethan Berry M.F.A., Massachusetts College of Art.

Laura Blacklow B.F.A., Boston University; M.F.A., State University of New York at Buffalo.

Thomas Dempsey B.F.A., M.F.A., Massachusetts College of Art.

Wladzia McCarthy B.S., Tufts University; M.F.A., Yale University.

Paul Rahilly B.S., Tufts University.

Jo Sandman B.A., Brandeis University; M.A., University of California; M.A.T., Radcliffe College.

Media and Performing Arts Department

Harris Barron Professor of Studio for Interrelated Media: B.F.A., Massachusetts College of Art; grants: Rockefeller Foundation, Guggenheim Foundation, New York State Council on the Arts, Institute of Contemporary Art; work commissioned and performed at Harvard University, University of Colorado, University of Utah, San Francisco, Hartford, Columbus, Indiana, New York, Paris, and other sites; included in bibliographies: *Modern American Sculpture*, Ashton, *Le Beton dans L'Art Contemporain*, M. Joray.

Erica Beckman Assistant Professor of Filmmaking: B.F.A., Washington University; M.F.A., California Institute of the Arts; photographs published in *Semblance and Mediation Papers*, *BOMB Magazine*, numerous reviews in such publications as *Artforum*, summer 1983; *Art in America*, January 1982, *The Village Voice*, January 1981; several film exhibitions locally and internationally.

Barbara Bosworth Assistant Professor of Photography: B.S., Bowling Green State University; M.F.A., Rochester Institute of Technology; grants: Polaroid Corporation, Ruttenberg Fellowship, Bernheim Foundation Fellowship; exhibitions throughout east and mid-west.

Lowry Burgess Professor of Media and Performing Arts: University of Pennsylvania, Pennsylvania Academy of Fine Arts, Instituto Allendi; grants: American Academy of Arts and Letters, 1972; Guggenheim Foundation, 1973; Rockefeller Foundation, 1980, 1986; creator of "The Boundless Aperture," the first non-scientific payload scheduled to fly aboard a NASA space shuttle.

Donald Burgy Associate Professor of Studio for Interrelated Media: B.F.A., Massachusetts College of Art; M.F.A., Rutgers University; grants: National Endowment for the Arts, Rockefeller Foundation, Massachusetts Artists Foundation.

Bonnie Donahue Assistant Professor of Video: B.F.A., Tyler School of Art, M.F.A., Visual Studies Workshop; grants: Massachusetts Artists Foundation, Mellon Foundation, Massachusetts

Council of Arts and Humanities, National Endowment for the Arts; numerous group and one-person exhibitions and screenings.

Johanna Gill Associate Professor of Art History: A.B., Wellesley College; A.M., Ph.D., Brown University.

John Holland Instructor of Media and Performing Arts: Capitol University; consultant for computers in education, Atari Research Foundation; member of Consulting Board for Massachusetts Artists Foundation, 1982; numerous publications in *Agni Review*.

Dawn Kramer Assistant Professor of Studio for Interrelated Media: B.A., Sarah Lawrence College; grants: Artists Foundation choreography fellowships 1977, 1980 & 1986, project completion award 1981; National Endowment for the Arts 1980; Massachusetts Council on the Arts and Humanities, 1985; WBZ Fund for the Arts; Founding Member, Artistic Director, Choreographer, and Dancer with the Boston Dance Collective, 1973-present.

Mark La Pore Assistant Professor of Filmmaking: B.F.A., State University of New York; M.F.A., Massachusetts College of Art; films shown throughout U.S.A..

Saul Levine Assistant Professor of Filmmaking: B.A., Clark University; M.F.A., School of the Art Institute of Chicago; films included in Knockout International Film Festival, 1972; Ten Years of Living Cinema, Traveling Exhibition, 1982, and several shows recently throughout the U.S.A.

Laura McPhee Instructor of Photography: B.A., Princeton University; M.F.A., Rhode Island School of Design.

Abelardo Morell Assistant Professor of Photography: B.A., Bowdoin College; M.F.A., Yale University; grant: Maine Humanities Council, 1985; printer of *Walker Evans at Work*, Harper/Row Publishers; exhibitions in many east coast museums and colleges.

Dana Moser Instructor of Media and Performing Arts: M.F.A., Massachusetts College of Art; Telecommunications Panelist for Atlanta National Film and Video Festival, Venice Biennale, 1986.

Nicholas Nixon Professor of Photography: B.A., University of Michigan; M.F.A., University of New Mexico; second time Guggenheim Fellow, 1986-87; monograph published, *Nicholas Nixon: Photographs From One Year*, Friends of Photography, 1983; recent one-person exhibitions: Art Institute of Chicago, 1985; Cleveland Art Museum, 1986; Pace-MacGill Gallery, New York, 1986.

Martin Stupich Instructor of Photography: B.F.A., School of the Dayton Art Institute; M.F.A., Georgia State University.

Visiting Lecturers, academic year 1986-87:

Bruce Kinch B.S., Tufts University; M.F.A., California Institute of the Arts.

Ron Wallace B.F.A., M.F.A., Massachusetts College of Art.

COURSE DESCRIPTIONS

Key:

100 Level

These are introductory courses open to freshmen and upper-level students.

200 Level

These courses are open to sophomores and above. Freshmen may be admitted with the permission of the instructor.

300 Level

For junior and above. Lower Level students may be admitted with the permission of the instructor.

400 Level

Senior courses which graduate students may also elect. Lower level students may enroll with the permission of the instructor.

500 Level

Graduate courses. Lower level students may enroll with the permission of the instructor.

Some upper level courses have prerequisites which must be satisfied before students may enroll in them.

Academic requirements may be waived by the Vice President of Academic Affairs or his/her designee.

R

Required for the course of study under which it is listed.

E

Elective.

PCE

Offered by the Program of Professional and Continuing Education only.

Courses are not necessarily offered every year but when registration and instructor availability warrant.

FRESHMAN CORE PROGRAM

CP99 Freshman Pre-Semester: Offered during the month of August (4 weeks) for entering freshmen. This course is in two parts: 3 hour basic drawing primer course (morning), and 3 hour seminars introducing Massachusetts College of Art faculty and Boston area artists (afternoon). The course gives students a head start on studio work and an introduction to the Core Program. 3 Credits (E) Summer.

CP100 Color Studio: In this course students explore the phenomena of color as a means of expression. Perceptions of color are analyzed. Critiques of the use of color in 2D works of art are included. 3 credits (R) Each semester.

CP101 Design Seminar: A basic study design course introducing students to fundamental skills in visual communication, form study, research, and problem solving. Problems include presentation techniques, theories of composition, applied use of typography, and methods to achieve precise visual objectives. 3 credits (R) Each semester.

CP120 Drawing Studio: The emphasis of this course is on drawing as a primary visual language related to all areas of visual communication. The course gives equal weight to techniques and traditions in drawing (form) as well as to the development of strong supportive concepts for drawing (content). 3 credits (R) Each semester.

CP121 3D Critique: Studies sculptural elements, spatial relationships, and the creation of 3-dimensional objects, including basic form language, techniques, processes, and critiques. 3 credits (R) Each semester.

CP122 Introduction to Media and Performing Arts—Studio for Interrelated Media: Through rudimentary, hands-on exercises, projects, and class discussion, this course explores the fundamental elements of media arts—movement, duration, sound, and light. 3 credits (E*) Each semester.

CP123 Introduction to Media and Performing Arts—Computer: Through rudimentary, hands-on exercises, projects on the computer, and class discussions, this course explores the fundamental elements of media arts—movement, duration, sound, and light. 3 credits (E*) Each semester.

CP124 Introduction to Media and Performing Arts—Film: Through rudimentary, hands-on exercises, projects in film, and class discussions, this course explores the fundamental elements of media arts—movement, duration, sound, and light. 3 credits (E*) Each semester.

CP125 Introduction to Media and Performing Arts—Photography: Through rudimentary, hands-on exercises, projects in photography, and class discussions, this course explores the fundamental elements of media arts—movement, duration, sound, and light. 3 credits (E*) Each semester.

*Core Program students are required to elect one of the Introduction to Media and Performing Arts courses (CP122, CP123, CP124, or CP125).

CRITICAL STUDIES

Art History

Western Tradition

CSA101 Analysis and Style in the Visual Arts: This course introduces the students to the vocabulary of visual analysis and to the historical succession of styles in Western Art. 3 credits (R) Each semester.

CSA102 Contemporary Art: An introduction to issues in modern art, concentrating on the post World War II period. 3 credits (R) Each semester.

CSA205 Ancient Art: A survey of the culture and art of the early civilization of Mesopotamia, Egypt, Greece, and Rome. Pre-requisites: CSA101 and CSA102. 3 credits (R,E) Spring 1987.

CSA210 Art of the Middle Ages: A study of the art forms produced in Europe from the end of the Roman Empire to the beginning of the Renaissance with emphasis on the wide variety of cultures which combined to create Byzantine, Romanesque, and Gothic styles. Pre-requisites: CSA101 and CSA102. 3 credits (R,E) Not offered 1986–1987.

CSA270 Renaissance Art: In this course students study the history of the art forms produced during the early and high Renaissance, both north and south of the Alps. Pre-requisites: CSA101 and CSA102. 3 credits (R,E) Not offered 1986–1987.

CSA277 Baroque and Rococo Art: A study of the painting, sculpture, and architecture of the 17th and 18th centuries. The 17th century includes Italian Baroque, French Classicism, and the Golden Age of Dutch art as exemplified by Bernini, Poussin, and Rembrandt. Study also includes a look at the art and court of Louis XIV. The 18th century includes French Rococo, the decline of Italian art, the rise of Naturalism, and origins of Romanticism. Pre-requisites: CSA101 and CSA102. 3 credits (R,E) Spring 1987.

CSA285 History of Photography: A basic introduction to the history of photography from the inventions of Daguerre and Fox Talbot to twentieth century masters. The course addresses problems and issues arising from the different techniques of, and the interrelationships between, art, photography, science, and society. Pre-requisites: CSA101 and CSA102. 3 credits (E) Fall 1986.

CSA288 History of Western Architecture: In this course students consider various aspects of Western architecture from the earliest times to the present. Each work is analyzed in terms of style, but attention is also given to the history and background of the civilization which produced the style. Particular emphasis is placed on the development of modern architecture from new engineering discoveries in the 19th century to the most advanced theories of our own time. Pre-requisites: CSA101 and CSA102. 3 credits (R,E) Not offered 1986–1987.

CSA321 History of Modern Architecture: A study of modern architecture from Art Nouveau, Louis Sullivan, and the Chicago school to the great innovators of 20th century architecture. The most recent ideas and visions of Paolo Soleri, Moshe Safdie, and Robert Venturi are also examined. Students are encouraged to study new Boston architecture. Pre-requisites: CSA101 and CSA102. 3 credits (R,E) Spring 1987.

CSA326 Modern European and American Sculpture: A survey of the development of modern sculpture with emphasis on major sculptors from Henry Moore to the present, this course traces the development in sculpture of "isms" in general art history—cubism, futurism, constructivism, etc., with attention to the distinctiveness of sculptural issues. Pre-requisites: CSA101 and CSA102. 3 credits (R,E) Not offered 1986–1987.

CSA350 The Romantic Era: A study of the revolutionary developments in the visual arts during the late 18th and 19th centuries in the West, with some review of earlier contributing forms incorporated in the romantic, medieval, and classical revival movements in the visual arts. Pre-requisites: CSA101 and CSA102. 3 credits (E) Fall 1986.

CSA356 Modern European Painting: A study of painting from classical mimesis to collage: the revolutions in pictorial handling, from J.L. David to Picasso, which initiated the individualistic and expressive ethos of today. Pre-requisites: CSA101 and CSA102. 3 credits (R,E) Spring 1987.

CSA382 History of American Art: Students examine key topics in American painting, sculpture, and architecture from the Colonial period to 1940, with emphasis given to the Hudson River School, American Impressionism, Thomas Eakins, the origins of the skyscraper, the Ashcan School, and early American modernism. Pre-requisites: CSA101 and CSA102. 3 credits (E) Fall 1986.

Non-Western Tradition

CSA230 African Art History: An examination of the forms (principally masks and sculpture), styles, and traditions of selected tribes of Western and Central Africa within their cultural context. Pre-requisites: CSA101 and CSA102. 3 credits (E) Spring 1987.

CSA308 Oceanic Art: This course explores the magical, the mystical, often robust, sometimes delicate forms that reflect the loves, fears, hopes, and beliefs of the Polynesians, Melanesians, and Aborigines of Oceania as well as the primitive and sophisticated arts of Southeast Asia. Pre-requisites: CSA101 and CSA102. 3 credits (E) PCE only.

CSA322 Asian Art: This course covers some of the major contributions of India, China, and Japan to the history of art. The architecture, sculpture, and painting of East Asia are considered from historical, cultural, and religious perspectives. Pre-requisites: CSA101 and CSA102. 3 credits (E) Fall 1986.

CSA325 Afro-American Art: A study of the development of the art of Black Americans from slavery to the present. Pre-requisites: CSA101 and CSA102. 3 credits (E) Not offered 1986–1987.

CSA355 Japanese Art: This course surveys the artistic traditions of Japan from an historical, cultural, and decorative perspective. Emphasis is placed upon traditions native to Japan. Pre-requisites: CSA101 and CSA102. 3 credits (E) Spring 1987.

Specialized Studies

CSA351 Aesthetics of Landscape Photography: This course explores the idea of "nature" in photography. The following questions are discussed: What constitutes a landscape? How has the approach to landscape photography changed from the sublime and

picturesque view of Carlton Watkins and Edward Muybridge in the 19th century to the maps of experience and topographic views of Jo Deal and the conceptual work of Marcia Resnick and John Pfahl in the 20th century. Pre-requisites: CSA101 and CSA102. 3 credits (E) Fall 1986.

CSA/MP359 Television, Video, and Art: A critical study of the growing role of video in the art world over the last decade; the course includes an analysis of television as a major mode of visual and social interchange in contemporary America. Pre-requisites: CSA101 and CSA102. 3 credits (E) Not offered 1986–1987.

CSA370 Myth, Symbol, and Image: An introduction to methods in the field of iconographic research in the visual arts. Material is drawn primarily from the art of the West, but comparisons are made with the art of other cultures. Pre-requisites: CSA101 and CSA102. 3 credits (E) Not offered 1986–1987.

CSA380 Images of Women in Art: In this course students investigate the way women have been depicted in art from ancient times to the present and to what extent these images reflect social realities. Obstacles facing creative women in our society are examined as well as images produced by women painters, sculptors, weavers, etc. Pre-requisites: CSA101 and CSA102. 3 credits (E) Spring 1987.

CSA395 Avant-Garde Art: An exploration of the development of avant-garde art in Europe and America, the course begins with French art at the time of the Revolution, traces the relationship between artists and politics in that country during the 19th and 20th century, expands to look at similar issues in early 20th century, Russian, German, and Italian art; concludes with a history of avant-garde art in the 20th century United States. Pre-requisites: CSA101 and CSA102. 3 credits (E) Not offered 1986–1987.

Advanced Studies

CSA400 Directed Study in Art History: An opportunity for seniors having a solid background in 200 and 300 level Art History courses to do research on a topic of their choosing. The course requires eight meetings during the semester with the supervising instructor and a final written report of the research undertaken. Pre-requisites: CSA101, CSA102, and one other art history course. 3 credits (E) Each semester.

CSA401 Art History Practicum: All art history majors are required to undertake practical directed study for a minimum of 3, maximum of 6, credits in the senior year. The practicum is planned and scheduled by students under the supervision of their art history advisor. Students arrange for apprentice or intern positions with museums, galleries, publishing houses, and similar institutions. Students also have the option to propose subjects for investigation that could form the basis of a senior thesis for practicum credit. For art history majors only. 3–6 credits (R) Each semester.

CSA450 Art History Research Seminar: A research seminar for senior art history majors, open to seniors and graduate students from other departments by permission of the instructor. Pre-requisites: CSA101, CSA102, and one other art history course. 3 credits (R,E) Fall 1986.

CSA451 Philosophy of Art: The course explores the study and terminology of aesthetics, with particular attention directed at the relationship between artist and audience, creative act and aesthetic experience, and between art and life. Students are assigned readings and required to write papers on assigned topics. Pre-requisites: CSA101, CSA102, and one other art history course. 3 credits (R,E) Spring 1987.

CSA452 Theories of Art Criticism: In this course particular key theories of art criticism are studied. Readings and discussion are related to contemporary art and social contexts. The course follows a sequence from the ancient world to the 19th century. Pre-requisites: CSA101, CSA102, and one other art history course. 3 credits (E) Fall 1986.

CSA460 Introduction to Semiotics for Visual Media: Semiotics is an analytical study of signs and the communicative process. The course explores the concepts, terms, and methodology of the discipline with special emphasis upon image interpretation, iconic communication, and visual sign production. Students read a number of pertinent essays and carry out appropriate investigative exercises. 3 credits (E) Spring 1987.

CSA467 Design as History: Based on the theory that concepts of design are not innate but rather are intellectual products of human history, this course uses slide illustrated lectures to survey the development of formative modes within social contexts. Students write research papers on designed objects and papers based on interviews with professional designers. 3 credits (E) Fall 1986.

CSA500 Topics in Contemporary Art: A research seminar designed for graduate students, open to senior art history majors as an alternative to CSA450 by permission of the instructor. The course focuses on developments in the arts since 1945. 3 credits (R,E) Spring 1987.

Social Sciences and Science

History

CSB150 American Thought and Government: This course examines American political, economic, intellectual, and social history from the eighteenth to the twentieth century. 3 credits (R) Each semester.

CSB201 History of Civilization: The Western Cultural Tradition: A study of the development of the major traditions of western civilization and of the social, political, intellectual, and economic conditions which shaped the life of selected eras of the past and have influenced the present. Pre-requisite: CSB150. 3 credits (E) Spring 1987.

CSB351 Intellectual History of Modern Europe: A study of major trends in Europe from the French Enlightenment to the present day. Pre-requisite: CSB150. 3 credits (R,E) Fall 1986.

CSB355 United States in the Twentieth Century: This course is an attempt to understand the past through a study of the impact of the role of the United States as a world power; the effects of the crises of the World Wars; the significance of technology and the metropolis on the American experience; the reaction to economic and political revolutions of the American populace in this century. Pre-requisite: CSB150. 3 credits (E) Fall 1986.

CSB359 Technology and Change: A study of how technological advancement triggers social, economic, political, intellectual, and artistic change. Key inventions and their significance from the irrigation canal and the ox-driven plough to nuclear energy and the computer; from Egypt and the Ancient Near East to the uncertain present are examined. Pre-requisite: CSB150. 3 credits (E) Fall 1986.

CSB379 Cultural Heritage of Latin America: A study of the cultural heritage of the people of Latin America. The major emphasis of the course is on the Indian, Iberian, and African background, and the social and cultural development of colonial Latin America to 1825. Pre-requisite: CSB150. 3 credits (E) Fall 1986.

CSB380 The Arts and Life in Modern Latin America: An historical-cultural survey of the development of Latin America after independence, 1928 to the present; major focus of the course is on the intellectual and cultural characteristics of the new nations, especially Mexico, Argentina, Brazil, and on new directions in the arts. Pre-requisite: CSB150. 3 credits (E) Not offered 1986–1987.

CSB396 History of Science: A study of the development of selected major areas of scientific inquiry which have had the greatest effect on the social, cultural, and intellectual progress of western civilization. Pre-requisite: CSB150. 3 credits (E) Not offered 1986–1987.

CSB398 Social History of the United States: The Reform Spirit: A study of the changes in American life and attitudes illustrated by the development of the major reform movements from the 18th century to the present, with emphasis on the reform of criminal codes, women's rights, anti-slavery, and abolition in the pre-Civil War period; and civil rights, suffrage, public health, and prohibition in the Progressive, New Deal, and New Frontier eras in the twentieth century. Pre-requisite: CSB150. 3 credits (E) Not offered 1986–1987

Anthropology

CSB362 Cultural Anthropology: An introduction to the concepts, principles, and major areas of anthropology with comparative study of social structures including an analysis of kinship, marriage, community organizations, political and economic institutions, and religion. Pre-requisite: CSB150. 3 credits (E) Not offered 1986–1987.

CSB364 Semiotics of Culture: In this course students study anthropological approaches to the study of human communication and meaning in different cultures, examining signs and symbols humans use to convey meaning. Pre-requisite: CSB150. 3 credits (E) Not offered 1986–1987.

CSB452 Peasant Societies and Culture: The analysis and comparison of the structural organization and symbolic behavior of selected peasantries in Eastern and Western Europe, the Middle East, Africa, and Latin America; the relation of peasants to the larger societies of which they form part, the changing role of peasants in the modern world, and emigration. Pre-requisite: CSB150. 3 credits (E) Fall 1986.

Psychology

CSB280 Introduction to Psychology: A life-oriented course aimed at the adjustment of the individual to his/her environment through a study of the determinants of behavior. Consideration is given to physical and psychological development of individual differences as determined by heredity and environment; to motivation, the emotions, behavior disorders, personality, thinking processes involving learning, remembering, and forgetting; and to principles of mental health. 3 credits (R,E) Each semester.

CSB322 Cognition and Perception: A study of the nature of intelligence and the complexities of the thought process. Pre-requisite: Any course in psychology or biology. 3 credits (E) Spring 1987.

CSB333 Social Psychology: This course explores fundamental questions in social psychology: what is a human being?; what is culture?; what is a group? The focus is on the relationship of the individual to the group when both are changing. Pre-requisite: A basic course in the social sciences. 3 credits (E) Spring 1987.

CSB358 Psychology of Perception: An exploration of problems of perception: visual, auditive, olfactory, with analysis of the effects of culture on perception. Emphasis is on visual and aesthetic perception. Pre-requisite: A basic course in psychology or the social sciences. 3 credits (E) Fall 1986.

CSB381 Dynamics of Mental Health: A study of the dynamic factors motivating the behavior leading to a mentally healthy personality. A study of abnormal personalities for contrast; of frustrations, anxieties, and mechanisms of defense. In short, a study of the many factors involved in the development and acceptance of our adequate self-concept. Pre-requisite: CSB280. 3 credits (E) Each semester.

Sociology

CSB253 American Society: This course is taught from an outsider's perspective. Students look at American society free from prejudice and open to questioning. The course combines a theoretical analysis of a more general nature with the focus on on-going social and political events. Two main sources of information are used: sociological studies of American character and problems and the daily press. Current headlines are put in the context of theoretical analysis. Pre-requisite: CSB150. 3 credits (E) Not offered 1986–1987.

CSB372 Culture, Society, and Art: The social world, the historical time, and the cultural milieu are all present in the work of art.

Does the work reveal them in any way? Can the work be fully understood and accurately interpreted without them? How relevant is the study of the broader social context of art? Pre-requisite: CSB253. 3 credits (E) Not offered 1986–1987.

Political Science and Economics

CSB240 Economic Realities and Processes: In this course students learn how the American economic system works; a study that draws on an understanding of the historical evolution of capitalism. Pre-requisite: CSB150. 3 credits (E) Not offered 1986–1987.

CSB311 Strategies for Social Change: An analysis of the potential for progressive political and social change in America. Pre-requisite: CSB150. 3 credits (E) Not offered 1986–1987.

CSB354 Marxist Perspectives on Art: An introduction to the relationship between art and politics, with emphasis on the application of Marxist ideas and categories to the arts. Pre-requisite: CSB150. 3 credits (E) Fall 1986.

CSB357 Civil Liberties: This course analyzes the relationship between the individual and the law, showing how and why the law is 'political'. Students study the effects of politics and economics on the issue of constitutional rights. Pre-requisite: CSB150. 3 credits (E) Spring 1987.

Science

CSB250 Introduction to College Mathematics: A study of linear equations, rational expressions, functions, analytic geometry, trigonometry, plane geometry, and solid geometry. 3 credits (E) Fall 1986.

CSB352 Mathematics and Art: A presentation of art and mathematics as expressions of creativity arising from a common source, surveying central branches of mathematics. 3 credits (E) Fall 1986.

CSB353 Concepts of Physics: A study of classical mechanics, special relativity, general relativity, and quantum mechanics. The relationships of developments in physics with developments in art are discussed. 3 credits (E) Spring 1987.

Music and Directed Study

CSB207 History and Appreciation of Western Music: No formal background in music is required for this course. Students listen to recordings of the great masters, discuss and analyze them, and learn something about the aesthetics of structured sound. Baroque, Classical, Romantic, and Modern periods are covered. 3 credits (E) Each semester.

CSB400 Directed Study: This course provides seniors with an opportunity to read widely in some area of the social sciences without the structure or restrictions of class meetings. Pre-requisite: CSB150 or consent of instructor. 3 credits (E) Each semester.

Writing, Film Criticism, and Literature

Writing

EP100 Enrichment Program: The Enrichment Program is designed to teach and review fundamental grammar, reading, writing, and critical thinking skills, so that students can meet the Critical Studies Department's academic standards for entering freshmen. 1 credit (R) Each semester.

CSC100 Written Communication: This course emphasizes the writing of correct and effective English. Six to eight themes are required in addition to reading and discussion of outstanding pieces of fiction and non-fiction. Writing assignments range from subjective to research. 3 credits (R) Each semester.

CSC214 Drama Workshop: Class members participate in a play, read plays, and write review papers. Pre-requisite: CSC100. 3 credits (E) Not offered 1986–1987.

CSC312 Creative Writing: In workshop form, this course explores drama, fiction, and non-fiction. Students' works are read and discussed in class. Constructive criticism is given and revision encouraged. Pre-requisite: CSC100. 3 credits (E) Spring 1987.

CSC314 Advanced Creative Writing: Open to students who have had CSC312 or who submit a writing sample for the instructor's consent. The focus of the writing assignments in this course is on fiction, long and short. Pre-requisites: CSC100 and CSC312. 3 credits (E) Not offered 1986–1987.

CSC320 Poetry Workshop: This course teaches students poetic form and structure. Pre-requisite: CSC100. 3 credits (E) Spring 1987.

CSC402 Advanced Poetry Workshop: Open to students who have already had Poetry Workshop. Students learn more complicated forms of poetry such as the sonnet, ballade, and sestina along with free verse that employs half-rhyme and prose poems. Pre-requisites: CSC100 and CSC320. 3 credits (E) Fall 1986.

Film Criticism

CSC203 Filmviewing and Criticism: A critical study of film as part of the humanities. Class meetings consist of films, evaluations, and discussions. Students write frequent critical papers. Pre-requisite: CSC100. 3 credits (E) Fall 1986.

CSC304 Great Directors and Their Films: This course examines the contemporary thesis that the film director as author or "auteur" is the sole creative artist of consequence in the art of the cinema. Prerequisites: CSC100 and CSC203. 3 credits (E) Not offered 1986–1987.

CSC306 Fiction into Film: Students examine a series of feature films adapted from novels, with discussion and writing assignments

about the artistic problems and challenges in adapting a work from print into film. Pre-requisite: CSC100. 3 credits (E) Spring 1987.

CSC319 History of American Film: This course examines film from its beginnings as an instrument of propaganda, social realism, perceptual reality, and illusion. The course deals with the growth of American film using the developments in the international community as they are important to the development of film in America. Pre-requisite: CSC100. 3 credits (E) Spring 1987.

Literature

CSC200 Western Literary Traditions: This course explores the sources of Western European culture through a survey of some of the literary masterpieces of the past. The aim of the course is to place in perspective contemporary modes of thought and creative expression. Pre-requisite: CSC100. 3 credits (R) Each semester.

CSC309 Modernism in American Literature: This course focuses on major modernist writers who emerged in the early part of the 20th century—writers of fiction and plays. The course concentrates on several contemporary figures. Pre-requisite: CSC100. 3 credits (E) Not offered 1986–1987.

CSC310 Contemporary Poetry and the Modernist Tradition: Examines recent American poetry in the context of modernist innovations in the 20th century. Poetic styles and themes are examined in relation to the visual arts as well as to intellectual and social currents. Pre-requisite: CSC100. 3 credits (E) Not offered 1986–1987.

CSC313 Contemporary British and Irish Literature: A study of fiction by contemporary British and Irish writers. The works reflect the social and cultural changes within the British empire. Selections are from the work of Joyce, Burgess, Sansom, Trevor, Moor, Lessing, Scott, Spark, O'Connor, O'Brien, Greene, and Wilson. Pre-requisite: CSC100. 3 credits (E) Spring 1987.

CSC315 Modern European Literature: This course acquaints the student with the best modern and contemporary literature from such European countries as France, Italy, Spain, U.S.S.R., Czechoslovakia, Rumania, and Germany. Pre-requisite: CSC100. 3 credits (E) Not offered 1986–1987.

CSC317 Third World Literature: This course familiarizes the student with the anthropological, religious, aesthetic, and political ideas of Third World countries as revealed in their literature. Novels, short stories, poetry, and some drama are studied. Works are from Japan, China, India, Pakistan, Africa, the Caribbean, and Latin America. Pre-requisite: CSC100. 3 credits (E) Spring 1987.

CSC322 Shakespeare: On Film and In Print, Part I: Film versions of the following plays are studied side-by-side with their printed texts: *A Midsummer Night's Dream*, *Romeo and Juliet*, *Henry V*, *Hamlet*, and *King Lear*. The primary emphasis of the course is on reading and understanding Shakespeare. The films are studied as contemporary realizations and interpretations of the plays. Pre-requisite: CSC100. 3 credits (E) Fall 1986.

CSC324 Shakespeare: On Film and In Print, Part II: Film versions of the following plays are studied side-by-side with their printed texts: *The Taming of the Shrew*, *Henry IV, Part I*, *Julius Caesar*, *Othello*, *Macbeth*, and *Antony and Cleopatra*. The primary emphasis of the course is on reading and understanding Shakespeare. The films are studied as contemporary realizations and interpretations of the plays. Pre-requisite: CSC100. 3 credits (E) Spring 1987.

CSC325 American Renaissance Literature: Students study literary masterpieces produced in mid-nineteenth century America in this course. The emphasis is on conflicts that go back to the Puritan past, even as they are relevant to the psychological and social issues of today. Pre-requisite: CSC100. 3 credits (E) Spring 1987.

CSC335 Fat Novels, Skinny Poems: Two dichotomous traditions, the exhaustive magisterial novel and the elusive minimalist poem, considered respectively as the cat and mouse of language. The course is an introduction to sophisticated reading. Novels include: Leo Tolstoy, *Anna Karenina*; James Joyce, *Ulysses*; Vladimir Nabokov, *Invitation of a Beheading*; Gabriella Garcia Marquez, *A Hundred Years of Solitude*. Poems include: Matsuo Basho, "The Narrow Road of Oku," Isa, "The Year of My Life"; Emily Dickinson, "Final Harvest." Pre-requisite: CSC100. (E) Not offered 1986–1987.

CSC354 Russian Literature: From Pushkin to Dovlatov: This course emphasizes the roots of the 19th century Russian novel, which were steeped in realism. Connections are made with the modern Soviet tradition and the way Russian emigres, such as Nabokov and Dovlatov, use their roots. Pre-requisite: CSC100. 3 credits (E) Not offered 1986–1987.

CSC355 Japanese Fiction: This course familiarizes the student with the literature of diary writing, disassociation of feeling, modernization versus tradition, aesthetics, and conformity. The course acquaints the student with the strangely shaped novels of Japan and the different values expressed in literature. Pre-requisite: CSC100. 3 credits (E) Not offered 1986–1987.

CSC357 Surrealist Contemporary Latin-American Literature: This course emphasizes the surrealist literature of "The Boom" beginning in the 1960's and also covers the poetry of Nobel prize winners. Pre-requisite: CSC100. 3 credits (E) Fall 1986.

Interdisciplinary Courses

CSC301 Documents of Modern Art: This course traces the cultural revolutions of the beginning of the twentieth century through the theory and practice of artists in various disciplines—literature, art, and film. Particular emphasis is on Cubism, Expressionism, and Surrealism. Pre-requisite: CSC100. 3 credits (E) Not offered 1986–1987.

CSC323 German Expressionism: Concentrates on the ways in which German Expressionist painting, drama, and film relate to one another and to the social and political history of Germany between 1900 and 1934. Special emphasis is placed on the artists of The Bridge and Blue Rider groups, and on Beckmann, Grosz, Sternheim, Kaiser, Brecht, Wederking, *The Cabinet of Dr. Caligari*, *Metropolis*, and *Triumph of the Will*. Pre-requisite: CSC100. 3 credits (E) Spring 1987.

CSC400 Directed Study: This course provides the senior with an opportunity to read widely in some areas of literature without the

structure or time restrictions of class meetings. Individual meetings are arranged with an instructor. Pre-requisite: CSC100 or consent of the instructor. 3 credits (E) Each semester.

ART EDUCATION

AE100 Introduction to Art Education: This course explores the social, cultural, and political contexts of education. Students look at their own personal histories as cases of specific political, social, cultural contexts; analyze the social pressures that shape education; and compare the impact of various settings (e.g. schools, hospitals, museums) and cultural differences on the learner's experience. 3 credits (R,E) Each semester.

AE101 Sources for Drawing: A studio/seminar which concentrates on enabling students to tap those sources in their personal development, intellect, and imagination that lead to creative imagery. 3 credits (E) Not offered 1986–1987.

AE102 Introduction to Art College 2D: For those interested in exploring the offerings and facilities of an art college, this course includes both group and individual instruction in drawing, painting, and some printmaking, as well as observational work from the human figure, natural and man-made objects, imaginative composition, and exploratory design. The course aims to develop the student's ability to evaluate his/her own work. Art schools and their entrance requirements are discussed. 3 credits (E) Not offered 1986–1987. PCE

AE201 Art and Human Development: This course explores aspects of cognitive and psycho-social development of learners through psychological, sociological, and anthropological theories. Theories of development and the nature of art-making are the focus for the course. 3 credits (R) Each semester

AE202 Materials and Processes: This course enables students to connect art materials and teaching objectives to develop a vocabulary of art in relation to specific problems. Students learn to relate materials to age levels and developmental issues. 3 credits (R) Each semester

AE205 Teaching Crafts: Investigates traditional crafts and materials adaptable to elementary school children. Ideas are explored as college studio experiences and then related to various grade levels. Attention is given to individual learning modalities and to special needs. 3 credits (E) Fall 1986.

AE206 Cheap Media: In this course students investigate media and photography that can be used by children and adolescents in the classroom. 3 credits (E) Spring 1987.

AE207 Clay and Thematic Teaching: This course concentrates on one medium to explore the variety of ways that people can learn. Concepts developed regarding adolescents' relationships to the domain of clay are explored for generalization across all media. 3 credits (E) Not offered 1986–1987.

AE211 Memory and Imagination: Designed to give students a coherent sense of the functioning of their own memories and imaginations, this course uses very specific and unique exercises. 3 credits (E) Not offered 1986–1987.

AE/FIB 225 Fibers and Cross-Cultural Education: Students explore the potential of fibers in the classroom through a cross-cultural study of our rich fiber heritage, ranging from traditional and folk modes to unique contemporary approaches, through readings, slides, museum trips, lectures, discussions, workshops, and individual studio projects. 3 credits (E) Spring 1987.

AE250 Developmental Observation Lab: This course considers educational decision making. Students are expected to make observations in order to understand the objectives and decisions of teachers in relation to the needs of students. Observation focuses upon stages, ages, group behavior, space, and room organization. Students record, interpret, and analyze behavior in written form. Field practicum sites involve younger and older children. 3 credits (R) Each semester.

AE251 Methods Theory: This course explores different learning strategies and styles. Readings and discussion concern planning, skills, writing lesson plans, evaluation of student learning levels, teacher's role and professionalism, observation, and pre-practicum sites. Pre-requisite: AE201. 3 credits (R) Each semester.

AE302 Methods Lab: This fieldsite pre-practicum provides opportunities for students to apply their knowledge of selecting objectives, writing lesson plans, planning in sequence, actual teaching, evaluation of student learning, and of teaching performance. Pre-requisite: AE251. 3 credits (R) Each semester.

AE303 Media Workshop: Develops skills and concepts in the preparation of instructional or expressive media presentations. The course includes instruction in the use and selection of media. 3 credits (R) Each semester.

AE304 Student Teaching: Provides instruction and experience in the teaching of art through assignment in one of the student teaching centers. The student works under the guidance of a cooperating teacher and the college supervisor. The semester is divided into two segments in the chosen grade level of certification. Pre-requisite: AE302. 9 credits (R) Each semester.

AE305 Curriculum in the Visual Arts: Explores the philosophical, socio-cultural, and personal issues that shape teaching practices. Through readings and critical analysis of existing models, students have the opportunity to design individual solutions to curriculum problems in the visual arts. Pre-requisite: AE302. 3 credits (R) Each semester.

AE310 Contemporary Art Criticism: In this course students enrich their vocabulary for talking and writing about art, contrasting analysis, review, and critiques in education. Pre-requisite: AE302. 3 credits (E) Each semester.

AE401 Historical Issues in Art Education: Surveys correlations between the history of education and education in art, presenting alternative views of the meaning, procedures, and social utility that education in art was and is believed to have in particular moments within a culture. European and American examples are considered. 3 credits (R) Spring 1987.

AE402 Designing Community Programs: This course provides a field-based opportunity for students to use educational theory and experience to design, implement, and evaluate independent programs in a community setting. Class meetings are used as a time for assessment and sharing of resources. The objectives are to explore other than public school settings, to develop a program in a setting, and to develop evaluation tools. The course requires preparation of a written document of actual process and a written extension of alternative routes not taken. 3 credits (R) Spring 1987.

AE423 Psychology of the Viewer: A review of the literature which explores the growth and change of the viewer's cognitive and emotional understanding of aesthetic objectives. 3 credits (E) Fall 1986.

AE425 Museum Curriculum: This course focuses on designing programs for art museums. First, students look at the historical and contemporary functions of art museums within the U.S. Second, students analyze the needs and interests of museum audiences. Third, students plan and evaluate museum curricula. 3 credits (E) Spring 1987.

AE456 Theater Arts: A range of skills using improvisation, movement, speech, set design, lighting, and make-up that would be productive for the art teacher are examined in this course. 3 credits (E) Not offered 1986–1987.

AE460 The Teaching Artist, Working Strategies: Open to juniors, seniors, and graduate students in all departments, this course is designed for the student who identifies her/himself as an artist who teaches, or a teacher who makes art. 3 credits (E) Not offered 1986–1987.

AE466 Introduction to Art Therapy: This course imparts an understanding of the theoretical orientations and techniques of art therapy. Classes include an opportunity for practical application of these approaches. 3 credits (E) Spring 1987.

DESIGN

DE201 Calligraphy: A first study of the elegant 15th century humanistic hand known as the Cancellerescha Corsiva. The alphabet used in the course is an extension of the work of such 15th century writing masters as Arrighi, Tagliente, Palatin, Mercator, and Yciar. 3 credits (E) Each semester.

DE212 2D Design: A study of problem solving as an approach to the 2D design process, introducing the techniques of research, idea generation, evaluation, development, and communication, with continued attention to craft, skill development, and material application expected. 3 credits (R) Fall 1986. (Spring section for transfer students).

DE213 3D Design: This course approaches the 3D design process through problem solving. Objectives include: research, idea generation, selection/evaluation, design development, and visual communication. 3 credits (R) Fall 1986. (Spring section for transfer students).

DE214 Technical Drawing: In this course students learn basic instrumental drawing using the vocabulary of standard drafting procedures: lines, letters, symbols, and numbers to convey technical information. 3 credits (E) Each semester.

DE224 Conceptual Drawing: This course considers how to mentally and physically visualize concepts, stressing drawing and keeping a sketch pad. 3 credits (E) Each semester.

DE226 Manufacturing Processes: An engineering production course in two parts. Part 1 includes casting and molding techniques for metal and plastics. Part 2 discusses production techniques, selection and use of modern machine tools, dies, jigs, and fixtures. The course includes field trips to typical plants. 3 credits (R,E) Spring 1987.

DE227 Architectural Structures I: This course introduces construction at a domestic scale through lectures, slides, and field trips. Students learn sufficient wood and masonry building techniques to design a small wood frame building. Structural calculations including sizing of members by stress analysis and beam equations are included. Assignments include scale drawings, models, and calculations. 3 credits (R,E) Spring 1987.

DE253 Concepts in Wood: A course designed to give equal attention to technical and conceptual elements of construction in wood. Wood is combined with other media as required by the project, and experience with hand and power tools is included. 3 credits (E) Fall 1986.

DE261 Copywriting for Designers: A course in writing headlines and short paragraphs for advertising, public relations, and visual presentations. In-class exercises in print, radio, and television media; guest lectures; field trips to ad agencies. 3 credits (R,E) PCE only.

DE285 Human Figure in Illustration: A course to aid the student in learning more about drawing the human figure in a variety of situations. Basic anatomy is introduced. This course is illustrative in concept. 3 credits (E) Each semester.

DE301 Advanced Calligraphy: A continuing study of the 14th century Humanistic (Chancery Cursive) alphabet with advanced work in skill, concept formation, and the shaping of graphic metaphors. Students are encouraged to increase their skills with the Chancery Hand and to develop individualized brush and pen alphabets. Special emphasis on pen and brush majuscles based on the Trajan letters as well as a study of gold leaf techniques. Pre-requisite: DE201. 3 credits (E) Spring 1987.

DE303 Package Design: A program in the creation, design, and definition of the package as a form of communication. Construction methods, surface design, product design, product effects, and materials are studied. Psychological, marketing, and merchandising components of a package and a program are given attention. Students are required to design, construct, and present a variety of packages. The use and effect of color, typography, and visual aspects of the package are experienced. As the program develops, more realistic problems are assigned with more attention given to the total research, analysis, construction, design, and evaluation processes. 3 credits (E) Each semester.

DE309 Introduction to Computer Graphics: Surveys major topics related to computers and graphics professionals; topics include

history, technical background, transcending jargon, consumer skills, education software, presentation techniques, fine arts, teletext and video-disks, the animation process, and future trends. 3 credits (E) Each semester.

DE310 Computer Graphics Applications I: A "hands-on" course for students to explore the making of graphic art using the computer to generate, modify, enhance, or retouch images. Students are encouraged to use auxiliary equipment with the computer and to experiment with various ways that the computer can be used in the generation of projects. Pre-requisite: DE309, or equivalent experience. 3 credits (E) Each semester.

DE325 Research: In this course students develop a process for defining a senior degree project through exposure to societal issues, gaps in technology, and systematic search of current design literature. 3 credits (R) Each semester.

DE335 Publishing and Periodical Design: In this course students explore the development of multiple page format publications. The various publication formats are analyzed to determine construction of publications, i.e. editorial-visual-advertising balance, format consistency, and grid structure. Guest lecturers and field trips to publishing houses and printers are included. PERT charts as production control are studied and developed. 3 credits (R,E) Spring 1987.

DE350 Building Component Design: A study of construction and detailing of architectural elements for industrial, architectural, and interior designers. Lectures and assignments using drawing and modelling techniques to design and detail elements such as modular furniture, cabinetry, hardware, partition systems, wall infill systems, greenhouse systems, etc. 3 credits (E) Spring 1987.

DE354 Interior Architecture: Varied architectural spaces and styles are studied with the end result being the design and redesign of space in two-dimensional or three-dimensional form. 3 credits (E) Spring 1987.

DE355 Exhibition Design: An introduction to the multi-disciplinary field of exhibit design and construction for museums, trade shows, and other learning or recreation environments. Slide presentations, guest lecturers, and on-site visits augment technical instructions on topics such as exhibit techniques, construction, transport methods, programming, and evaluation of designs. Presentation techniques such as renderings, models, and storyboards are learned through exhibit design projects assigned to individuals or teams of students. Pre-requisite: DE212 and DE213. 3 credits (E) Fall 1986.

DE359 Color Theory and Application: An overview of different color theories, exposing the student to the terminology, sources, and methods of application of color in both pigment and light forms. 3 credits (E) Spring 1987.

DE360 Typography: Professional use of typography as a graphic image. Exposure to a variety of type, in integrating typography with other graphic arts. Introduction to the history of the written image and typography through slides and discussion, as well as photo headlines, and current word processors. Type rendering, specification, and developing criteria for choosing appropriate typeface are covered. 3 credits (R,E) Each semester.

DE365 Audio-Visual Communications: In this course students practice using 35mm slides and sound equipment and develop the ability to formulate and visually communicate a concept. 3 credits (E) Not offered 1986-1987.

DE380 Documentary Drawing: Drawing which deals with documentary ideas and the examination of everyday life situations is covered in this course. Drawing done on location is supplemented with work done in the studio. The students learn to sharpen their sense of observation and to use the material gathered as a source of information for finished compositions. This course is illustrative in concept. 3 credits (E) Fall 1986.

DE391 Rendering: Architectural rendering of interior and exterior views of the built environment for students of architecture, interior design, and illustration. Students work with black and white and colored media to produce renderings from actual sites, photographs, or plans. Perspective and axonometric techniques are discussed. 3 credits (E) Spring 1987.

DE409 Computer Graphics Programming I: This course provides the student with hands-on experience with graphics programming on microcomputers. Techniques of graphics image creation and animation using Apple Computers plus special graphic devices are covered. Languages used include Applesoft-Basic, Disk Operating System (DOS), and a variety of special software systems for artists/designers. For students with no prior programming experience. Pre-requisite: None, but students are advised to take DE309 prior to or concurrently with DE409. 3 credits (E) Each semester.

DE410 Computer Graphics Programming II: Finished artwork is not the required goal for this workshop, but rather acquisition of knowledge relating to the capabilities of computers. The goal is a working knowledge of computer hardware and software leading to personal ease with basic operations and ability to design or modify interactive graphic systems. Pre-requisite: DE409 or equivalent experience. 3 credits (E) Each semester.

DE411 Advanced Computer Graphic Projects: Independent study opportunities for qualified students to pursue applications in art/design projects with a variety of computer hardware and software systems. Available systems include microcomputers (with disk drives/light pens/graphic tablets), digital phototypesetting, word processing, page make-up, and composition systems. Opportunities for remote data communications via telephone can be considered. 3 credits (E) Not offered 1986-1987.

DE412 Corporate Identity: The purpose of this course is to expose the student to the design and application of symbols and/or graphic standards and the techniques, methods, and rationale behind a successful identity program. 3 credits (E) Not offered 1986-1987.

DE455 Advanced Package Design: More advanced study of the commercial definition and application of the package. Extensive concentration on product, marketing data, and target consumers. Increased exposure to materials/process and manufacture. 3 credits (E) Spring 1987.

DE459 Marketing: A lecture discussion course that introduces the student to the basic principles of marketing and all its related activities. The nature of marketing, the cause and effect of human behavior on the market, product development, and policies,

management, decision-making, legal aspects, pricing distribution, and research are discussed. The case study method is used as part of the analysis process. 3 credits (R,E) Fall 1986.

DE460 Advanced Color: In this course color is dealt with as an element of form, with special attention given to its expressive and emotional qualities. The other components: form, principles of organization, content, and meaning are also explored in order to acquire an understanding of their expressive potential. 3 credits (E) Fall 1986.

Architectural Design

AD223 Introduction to Architecture: An introduction to issues of form, sociology, place, material, community, landscape, and ecology as they affect architecture; this course includes lectures, slides, field trips, and critiques of existing buildings to supplement controlled design exploration problems using specific architectural parts. 3 credits (R) Spring 1987.

AD310 Architectural Design: In this course students learn to select and measure a site, develop preliminary and final designs for required programs, and produce final scale drawings and models. Problems are small to intermediate size buildings using ground forms, post and beam, wood, and masonry. 3 credits (R) Spring 1987.

AD317 Architectural Structures II: This course continues from DE227 with steel construction and calculation for steel beams and columns; plumbing and electricity are also covered; and students do a renovation design dealing with these mechanical systems. 3 credits (E) Fall 1986.

AD320 Architectural Design: Students design moderately complex buildings for urban or suburban sites, using wood and concrete, with residential and mixed use requirements in urban or suburban context in this course. 3 credits (R) Spring 1987.

AD327 Architectural Structures III: This course continues from AD317 with long span construction and truss calculation. Heating, air conditioning, solar energy, and architectural research are discussed with related design assignments. 3 credits (R) Spring 1987.

AD329 Freehand Drawing for Designers and Architects: Focuses intensely on the development of naturalistic free-hand drawing as a means for the architect, designer, and illustrator to develop his or her capacity to analyze the structure and form of three-dimensional objects and contexts. 3 credits (E) PCE only.

AD410 Architectural Design: Architectural design problems of increasing complexity and size with more emphasis on programming research are assigned in this course. Topics include community or urban design problems and long span or taller structures in steel or concrete. Pre-requisite: AD320. 6 credits (R) Fall 1986.

AD417 Architectural Structures IV: This course continues from AD327 with construction and calculation methods for concrete. Construction scheduling, site work, acoustics, and architectural preservation are among topics assigned. 3 credits (E) Fall 1986.

AD420 Architectural Design Portfolio: In conjunction with AD450, this course develops a visual record of the student's drawn and modelled work for job and graduate school applications. 3 credits (R) Spring 1987.

AD450 Senior Degree Project: A major architectural design project of some complexity is proposed and undertaken by the student after required faculty approval of the problem. The student develops the problem, researches it, prepares the program, designs a building or renovation to satisfy the program, and publicly presents the work with models, finish quality drawings, slides, and other techniques. 6 credits (R) (two semesters: Fall (1st part), Spring (2nd part)) Each semester.

AD460 Adaptive Environments: Provides students (having little, or no design experience, and who do not necessarily intend to enter the design profession) the opportunity to understand how designs evolve. The intent is to demystify the process and to help students become aware of how environments inhibit people from achieving goals or encourage them to do so. 3 credits (E) PCE only.

Fashion Design

FD201 Fashion Theory & Analysis: This course introduces the concept of fashion in contemporary society. Attention to color and design includes theories of fashion movements, origins of trends, and the use of professional nomenclature. The course stresses the development of a personal and professional philosophy of clothing. 3 credits (E) PCE only.

FD203 Costume History: Historical periods and styles are analyzed with a view toward creating original designs in two dimensional format in this course. 3 credits (E) Fall 1986.

FD223 Introduction to Fashion: The course explores humankind's continuing fascination with the adornment of the body and expression of self through clothing. Presentations of slides, actual historical clothing, and field trips to exhibits related to fashion theory add to the student's understanding. The course stresses fashion as an art form, and source of inspiration both for fashion design and theatrical design, with special emphasis on the 20th century. 3 credits (E) PCE only.

FD255 Creative Fashion Design: Communication of original ideas using geometric principles in design as well as master block pattern structure are studied in this course. Fundamental draping and development of couture techniques are taught. Basic garment construction gives the student experience in translating creative designs into three-dimensional form. Students work in fabric and non-textiles. 3 credits (R) Spring 1987.

FD256 Pattern Drafting & Construction Techniques: Students develop skills in fundamental pattern making and construction, an understanding of the principles and procedures in the development, and use of a master pattern with emphasis on accuracy and professional standards in this course. Basic slopers and pattern structures are constructed in toile and tested for proper fit. 6 credits (R) (two semesters) Each semester.

FD355 Creative Fashion Design: Students develop intricate designs into finished products in this intermediate level fashion designing

course. Projects in specialized areas of design, such as theatre costuming, children's wear, men's wear, and bridal design, are presented with emphasis on personal interpretation. 6 credits (R) (two semesters) Each semester.

FD356 Flat Pattern Design & Grading: This course in advanced pattern drafting and grading techniques stresses industrial procedures. Students interpret patterns and apply proper methods of construction. The creation of original patterns allows students to experiment with technical practices of fashion design. 6 credits (R) (two semesters) Each semester.

FD450 Senior Degree Project: Each student is required to assume responsibility for a professional experience in fashion design, theatre, fashion coordination, or assume an in-depth research thesis that makes a valid contribution to the community or to the project. 6 credits (R) (two semesters) Each semester.

FD455 Creative Fashion Design: Students receive individual guidance in executing design ideas in this course and are encouraged to seek their professional direction in fashion design in order to develop full potential by creating and formally presenting theme oriented collections that meet personal and professional standards. 3 credits (R) Each semester.

FD456 Couture Techniques: This course develops draping skills through planned projects and free design selections, affording students the opportunity to create original designs directly in fabric. Tailoring techniques and various technical elements of the couture are considered. 3 credits (E) Fall 1986.

FD457 Specialized Fashion Study: Presents basic information in related areas of couture, ready-to-wear, and accessories including origins, methods of production and finishing, use and care of consumer oriented materials, study of construction methods, terminology, and quality identification. Because of the variety of interests in fashion studies, all students are able to reach an insight into the breadth of fashion design potential. 3 credits (E) Spring 1987.

Fashion Illustration

FI225 Fashion Illustration: A study of the fundamentals of the fashion figure explored in various media. The course introduces fashion layout and design. 3 credits (E) Fall 1986.

FI355 Fashion Illustration: The emphasis of this course is on the development of individual styles of drawing and creative thought. Various techniques are employed in expressing fashion through art media. Basic advertising functions and graphic art processes are introduced. Students plan and execute roughs in preparation for finished layouts. 3 credits. (E) Fall 1986.

Graphic Design

GD220 Introduction to Graphic Design: An introduction to graphic concepts and their creative development as specific visual communication. 3 credits (R) Spring 1987 (Fall section for transfer students).

GD30I Visual Communication for Designers: A study in visual perception in communication analyzing the human condition in its response to symbols and signs (semiotics), and their use in the marketplace. The course deals with the foundation of imagery, from its history to application, and its use as an effective and important component to advertising programs, package design, corporate identity, and all forms of communication. 3 credits (R,E) PCE only.

GD310 Graphic Design: An introductory junior level course in graphic design, primarily concerned with development of students planning to be design directors. Students study the application of basic design principles to projects which have been chosen realistically to reflect the range of assignments the designer could be expected to work on in a studio, agency, or in-house design situation. 3 credits (R) Fall 1986 (Spring section for transfer students).

GD311 Graphic Design: This introductory course approaches comprehensive visual design planning and image articulation through a set of given problems with stated objectives. The character of problem definitions, methods of analysis, and conversion to graphic terms relative to an individual approach are explored. Comprehensive images are formed, refined, and criticized in discussion group and full class formats. 3 credits (R) Fall 1986.

GD320 Graphic Design: A continuation of GD310, primarily concerned with the development of students planning to be design directors, this class involves the application of basic design principles to projects which have been chosen to realistically reflect the range of assignments the designer could be expected to work on in a studio, agency, or in-house design situation. 3 credits (R) Spring 1987.

GD321 Graphic Design: A more advanced study of the art of graphic communications, typography, design, and the relationship of its effect on the reflection of socioeconomic forces in society. Attempts to define the role of the designer in this area now, and in the future. Emphasis is on design, the thinking process, and the role of the designer-communicator in a rapidly changing technological-electronic society. Students study the direct applications of media forms of communication in the area of print. 3 credits (R) Spring 1987.

GD351 Production and Layout: A basic course in the preparation of mechanicals and the development of layout concepts emphasizing the integration of typography and visual imagery. Through class problems, lectures, demonstrations, and field trips, the student considers alternatives in the preparation of camera ready art, typography, uses of illustrations and photography, copy fitting, and printing processes. 3 credits (R,E) Each semester.

GD410 Graphic Design: In this course advanced students examine the application of graphic design and visual communications to contemporary problems. Both two and three dimensional areas are explored, as are the effects of light, time, and space upon communications problems, and the use of multi-media techniques to project conceptual ideas. Students are encouraged to write study programs and concentrations. Pre-requisites: DE224. 3 credits (R) Fall 1986.

GD414 Advertising Design: This course explores problems that are typical of those that advertising agencies deal with on a daily basis. The interrelationship of the solution to a real agency problem is explored. Informal talks with art directors and visits to Boston agencies, the development of individual definitions and sets of judgements about advertising are part of the professional orientation of the course. 3 credits (R,E) Fall 1986.

GD420 Graphic Design Portfolio: Structured for senior graphic design majors for the preparation of a portfolio based on personal strengths and interests, this course emphasizes professional standards and post-graduate objectives. Students produce and assemble a portfolio with regular review and guidance of the instructor as well as that of professional design critics. 3 credits (R) Spring 1987.

GD450 Senior Degree Project: This course is a major research project required of all senior design majors, centered around the interest of the student, reflecting strengths and/or voids in development, but having validity and value as a research project. Study areas may be visual in nature. Students meet weekly with faculty advisors, with set dates for various design inputs and presentations defined and scheduled during the design development phases of work. 6 credits (R) (two semesters: Spring (1st part), Fall (2nd part)). Each semester.

Illustration

IL205 Media Techniques: This course introduces illustration students to the practical application of a broad range of media through demonstrations and comparative studio assignments. 3 credits (E) Each semester.

IL220 Introduction to Illustration: An introduction to professional illustration with emphasis on basic ideas, technique, media, and skill development. 3 credits (R) Spring 1987.

IL310 Illustration: An introduction to professions of illustration, with emphasis on basic ideas, technique, media, and skill development. 3 credits (R) Fall 1986.

IL311 Drawing and Painting for Illustrators: Designed to build drawing and painting skills as they apply to visual communication-illustration. 3 credits (R) Fall 1986.

IL320 Illustration: Students study the role of the illustrator in the field of public information. Problems deal with illustration in advertising, book, and educational aids. 3 credits (R) Spring 1987.

IL321 Graphic Design for Illustrators: This course covers creative idea development with attention to typography in combination with imagery, illustration, and composition. 3 credits (R) Spring 1987.

IL323 Cartooning: In this course students move from technique and design into areas of their choice. Although principally a workshop, the course includes discussion on outstanding cartoonists in the past and present. 3 credits (E) PCE only.

IL410 Illustration: Students work on problems (grouped, and serialized illustration) selected from personal interests and designed for specific audiences. 3 credits (R) Fall 1986.

IL411 Book Illustration: Using available published or other written material as text, each student in this course completes the designing and illustrating of a book, with emphasis on the research needed to create pictures for an identifiable population and a specific conventional method of reproduction. Also required are variations on chosen medium and storyboard as comprehensives. Bookbinding and preparing camera ready art are reviewed. 3 credits (R) Fall 1986.

IL412 Illustrating Children's Books: This course deals with all aspects of illustrating children's books. Students gain practical experience in the various stages of book design and illustration, from initial conceptualization to finished book, while exploring a variety of media and techniques. 3 credits (E) PCE only.

IL420 Illustration Portfolio: The emphasis of this course is on portfolio material based on the student's choice of direction. Through a series of discussions with the instructor and presentations by professional people in the field, standards and expected performance are covered. 3 credits (R) Spring 1987.

IL450 Senior Degree Project: A major research project required of all senior design majors, which is centered around the interests of the student; the project for this course must be far reaching and scholarly. 6 credits (R) (two semesters: Spring (1st part), Fall (2nd part)) Each semester.

IL490 Medical Illustration: This course acquaints the student with some of the techniques used and stresses the importance of anatomical detail. 3 credits (E) PCE only.

Industrial Design

ID223 Introduction to Industrial Design: This introduction to the design process exposes the student to problem solving techniques used in industrial design. Preliminary concept sketching, design refinement, presentation, fabrication, the use of media, drawing techniques, and basic scale model making are introduced. 3 credits (R) Spring 1987.

ID305 Manufacturing Processes II: Students study specific problems in the development of a project. Field trips augment classroom study of the developmental planning of marketable products. Each student carries on a detailed case study of a new product from its inception to problems of competitive manufacturing and marketing. Pre-requisite: DE226 and DE214. 3 credits (R) Fall 1986.

ID310-320 Industrial Design: The design process used in this course integrates the intellectual with the tectonic skills in the development of each assignment. Two-dimensional visuals using various media and drawing techniques are used to support model making and other three-dimensional concepts. Attention is given to human factors and communication. 6 credits (R) (two semesters) Each semester.

ID410-420 Industrial Design: Through an objective study of processes in the development of a product or system of design, students learn the theory and practice of industrial design, developing designs through well grounded investigative methods which indicate true and objective directions of environmental needs through four major areas of control: 1) research, 2) objective analysis, 3) materials and processes, 4) marketing and distribution. Problems are planned and executed by integrating previously acquired skills and new supporting disciplines to effect proper design solutions. Pre-requisite: ID320. 6 credits (R) (two semesters) Each semester.

ID450 Senior Degree Project: The theory and practice of industrial methods are applied to the identification and design of a product or system which fills a significant need. The subject of the thesis study, relevant to design and consistent with the student's capabilities, must be approved by the instructor. 6 credits (R) (two semesters) Each semester.

THREE-DIMENSIONAL FINE ARTS

CR200-201 Three Dimensional Design: Concepts and Processes: An introduction to problems of concept and development of three-dimensional ideas. Students study use of sketchbooks, journals, material investigation processes in the evolution of design principles. 6 credits (R) (two semesters) Each semester.

CR400 Senior Seminar: Through seminar interaction, visiting lecturers, and visits to studios, students become familiar with skills and sensibilities necessary for a professional artist. Course work includes: business, production, commissions, galleries, grantsmanship, and preparation of resume and portfolio. 3 credits (R) Fall 1986.

Ceramics

CER101 Freshman Ceramic Studio: An introduction to technical processes and ceramic related skills. Equivalent to CER201. 3 credits (E) Each semester.

CER201 Basic Ceramic Studio: An introduction to technical processes and ceramic related skills. Equivalent to CER101. 3 credits (E) Spring 1987.

CER202 Ceramics Studio: Handbuilding: Advanced exploration and instruction of technical, aesthetic, and skill development in ceramic handbuilding processes are taught in this course. Consideration is given to both sculpture and vessel making. Ceramics majors are required to register this course in the fall semester of the sophomore year. Pre-requisite: CER101/201 or by permission of the instructor. 3 credits (R, E) Fall 1986.

CER203 Ceramics Studio: Wheelworking: A study of the development of personalized throwing skills, orientation of designer and sculptor, and an aesthetic perspective centered primarily around vessel making. Ceramics majors are required to register this course in the spring semester of the sophomore year. Pre-requisite: CER101/201 or by permission of the instructor. 3 credits (R, E) Each semester.

CER301 Ceramics Studio: Students refine technical, aesthetic, and skill levels in personal directions in this course. Pre-requisite: CER202 and CER203, or by permission of the instructor. 6 credits (R) (two semesters) Each semester.

CER302 Ceramics Materials: An advanced technical study of ceramic materials and their relationship to the firing process. Pre-requisite: CER202 and CER203, or by permission of the instructor. 6 credits (R) (two semesters) Each semester.

CER303 Ceramic Studio: Casting Processes: An exploration of plaster, casting slips, mold making, and other supportive techniques in the creation of vessel and non-vessel formats. Pre-requisite: CER101/201 or by permission of the instructor. 3 credits (E) Fall 1986.

CER304 Ceramic Sculpture: An investigation of concepts, objects, installations, and environments using ceramic materials. Pre-requisite: CER101/201 or by permission of the instructor. 3 credits (E) Spring 1987.

CER327 Fuel Burning Kilns: Design and Construction: Through lectures and demonstrations, students learn design theory and construction methods for fuel burning ceramic kilns, including: refractories, fuels and combustion, basic related thermal engineering, rules of design, firing, and troubleshooting. 3 credits (E) PCE only.

CER401 Ceramics Studio: This course enables students to consolidate their technical and aesthetic awareness of the sophisticated presentation of personal concepts. Pre-requisite: CER301 and CER302. 6 credits (R) (two semesters) Each semester.

CER402 Ceramics Materials: An advanced technical study of ceramic materials and their relationship to the firing process that concludes in a specific materials project. Pre-requisite: CER301 and CER302. 6 credits (R) (two semesters) Each semester.

CER412 Fire Painted Clay: This course explores the manipulation of firing processes as a means of developing direct, controlled surface enrichment, and decorative effects. In an environment of object-making, slides, discussions, and critiques are encouraged in which experimentation, discovery, and sharing are paramount. Work is done in many different techniques. 3 credits (E) PCE only.

Fibers

FIB120 Introduction to Fibers: This course provides an introduction to various fiber techniques through studio explorations, as well as a broad overview of contemporary, ethnographic, and historical work in the fiber arts through slide presentations. Studio assignments are given in some of the following areas: plaiting, coiling, knotting, netting, stitching, off-loom weaving, fiber sculpture, and assemblage. A wide variety of fibrous materials are used, including both man-made and natural materials. 3 credits (E) Each semester.

FIB221 Soft Sculpture and Relief: This course explores ideas, sources of inspiration, and methods of structuring with soft materials. Slides, films, and assigned studio problems introduce a variety of contemporary approaches, after which students have the oppor-

tunity to pursue directions of their choice in more depth. 3 credits (R, E) Fall 1986.

FIB222 Introduction to Weaving: An introduction to principles and techniques of floor loom weaving; including warp preparation, dressing the loom, basic loom controlled and weaver controlled weaves, pattern drafting, yarn dyeing, and spinning. Slide presentations which emphasize a personal approach to the media are included. 3 credits (R, E) Spring 1987.

FIB223 Surface Design on Fabric and Fibers: An introduction to the principles, processes, and historical development of surface design on fabric and fibers. Techniques explored include dyeing yarns and fabrics with natural and synthetic dyes, resist processes, (batik, plangi, ikat), and positive methods, (screen printing, block printing, and direct printing with dyes). Emphasis is on development of personal expression as well as technical proficiency. Workshops, slide presentations, guest artists, and a field trip are included in this course. Recommended for Fiber majors. 3 credits (E) Spring 1987.

FIB224 Papermaking, Collage, and Construction: An exploration of the potential of paper and mixed media in contemporary art expression. A series of workshops introduce basic processes and possibilities of papermaking, collage, and construction. Students utilize their handmade papers and other media to further explore concepts and techniques in two and three-dimensional art forms. Recommended for Fiber majors. 3 credits (E) Each semester.

AE/FIB225 Fibers and Cross-Cultural Education: Students explore the potential of fibers in the classroom through a cross-cultural study of our rich fiber heritage ranging from traditional and folk modes to unique contemporary approaches, with readings, slides, museum trips, lectures, discussions, workshops, and individual studio projects. Recommended for Fiber majors. 3 credits (E) Spring 1987.

FIB321 Intermediate Off-Loom Fibers: Students explore in more depth certain areas previously encountered that are of personal interest. This implies over the course of the year, experimentation, research, and the development of a series of works within the areas chosen; in addition there are assigned projects and special workshops. Pre-requisite: FIB221. 6 credits (R) (two semesters) Each semester.

FIB322 Intermediate Weaving: An exploration of more complex weaving and dyeing techniques, including ikat, multiple harness, and three-dimensional weaving. Students are encouraged to seek personal expression while strengthening skills in technique, craftsmanship, and design. Workshops, slide presentations, guest speakers, and a field trip are included in this course. Pre-requisite: FIB222. 6 credits (R) (two semesters) Each semester.

FIB345 Experimental Fiber Workshop: An introduction to fiber as an art form through slide lectures of contemporary and historical fiberworks and through a series of workshops/demonstrations covering various 2D and 3D construction techniques using fibers and fabrics. 3 credits (E) Not offered 1986–1987.

FIB421 Advanced Off-Loom Fibers: Students address complex problems of structuring and designing to develop a more personalized approach to the fiber media through a series of in-depth projects with supporting research and experimentation. A finished portfolio, including slides, resume, research papers, etc. is due at the final senior review. Slides, films, special workshops, and visiting artists are also planned. Pre-requisite: FIB221 and FIB321. 6 credits (R) (two semesters) Each semester.

FIB422 Advanced Weaving: Students expand and refine skills in design, technique, and concept, and develop a strong direction and personal expression through the completion of a series of self-directed projects. Students prepare a portfolio which includes slides, resume, and research papers, etc., which is due at the final senior review. Slides, films, special workshops, and visiting artists are also planned. Pre-requisite: FIB222 and FIB322. 6 credits (R) (two semesters) Each semester.

Glass

GL131-231 Glassblowing: A course in basic glassblowing techniques open to all students. The course includes demonstrations and progressively more difficult assignments. Group glassblowing "clinics" encourage team work. Weekly slide lectures which briefly cover glass history and survey contemporary glass art in depth are included. 3 credits (R, E) Each semester.

GL132-232 Cold Glass Working Techniques: A basic course with assignments and demonstrations based on the use of glass working machinery. Students are required to follow instructions for glass cutting, grinding, polishing, drilling, sandblasting, fabricating and associated modelmaking, and drawing. Proper use and maintenance of equipment is emphasized. Weekly slide lectures, which cover glass history briefly, and contemporary art glass in-depth, are included. 3 credits (R, E) Each semester.

GL133-233 Sculptural Glass: Emphasizes individual expression using glass as a medium, encouraging experimental approaches to glass fabricating, joining, combining with other materials, and some work with glass studio machinery. Individual assignments and instruction are combined with occasional group critiques. Lectures on historic and contemporary glass art are included. 3 credits (E) PCE only.

GL331-332 Glass: The emphasis of this course is on the development of a personal style and an approach to expression within the medium. Students are encouraged to go beyond the use of glass only in works of art. The course includes hot and cold glass assignments, scheduled critiques, demonstrations, and slide lectures on techniques, works of the past, contemporary glass art, and works in other media. 12 credits (R) (two semesters) Each semester.

GL431-432 Glass: A continuation of GL331-332 which emphasizes the production of a consistent, strong body of work. Students prepare professional credentials, resume, and portfolio, while continuing with the development of a personal style which incorporates the use of media other than glass in works of art. The course includes hot and cold glass assignments, scheduled critiques, demonstrations, slide lectures on techniques, works of the past, contemporary glass art, and works in other media. 12 credits (R) (two semesters) Each semester.

Metals

MTL111 Beginning Metals: An introduction to basic metal-working techniques. Through slides, lectures, demonstrations, and assignments, students become proficient in techniques such as sawing, filing, soldering, finishing, box construction, and stone setting. The safe use of tools and materials is also covered. Personal expression is encouraged. This course should be taken as a freshman elective by students interested in this area. 3 credits (E) Spring 1987.

MTL211 Metals: Students learn beginning metals techniques focusing on design and function. Assignments cover problems that are both aesthetic and technical. Basic fabrication, inlay forging, cold joining, and stone setting are explored. Historical and contemporary slides, demonstrations, and critiques introduce students to the variety of ways to approach each problem. 3 credits (R, E) Fall 1986.

MTL212 Metals: A study of advanced metal working techniques with a strong emphasis on personal style and experimentation. Students make work utilizing the following techniques: casting, chasing and repousse, raising, and etching. Classroom format includes demonstrations, critiques, and slide lectures about historical and contemporary metalworks. Pre-requisite: MTL211 or by permission of the instructor. 3 credits (R, E) Spring 1987.

MTL221 Holloware: An introduction to techniques necessary for making vessels (bowls, cups, kettles) from sheet metal, including sinking, beginning and advanced raising, and planishing with emphasis on the creation of complex metal forms. Pre-requisite: MTL211 or by permission of the instructor. 3 credits (R, E) Not offered 1986–1987.

MTL222 Metal: Alternative Coloration: An examination of the various ways to color metal and to use color on metal objects including gem carving, enameling, alloys, and patination. Pre-requisite: MTL111, MTL211, or by permission of the instructor. 3 credits (R, E) Not offered 1986–1987.

MTL311-312 Intermediate Metals Studio: In this course the development of a strong personal body of work is stressed. Assignments and demonstrations cover some of the following areas: advanced forming techniques, gem carving, stone setting, alloy making, surface embellishment, advanced joining solutions, documentation, drawing, fieldtrips, slide lectures, visiting artist workshops, and critiques. 12 credits (R) (two semesters) Each semester.

MTL411-412 Advanced Metals Studio: A continuation of MTL311 and MTL312, but with an even stronger emphasis on the development of a cohesive body of personal work. The senior thesis project includes an exhibition of work, development of a professional portfolio, and presentation to the Metals Seminar. 12 credits (R) (two semesters) Each semester.

Sculpture

SC100 Beginning Sculpture Studio: A comprehensive studio addressing sculpture problems and applications including structural, technical, and environmental considerations. Materials used include plaster, wire, wood, clay, etc. 3 credits (E) Spring 1987.

SC132 Creative Shop: Students develop knowledge of tools, both hand and power, and processes used in the construction of wood and plastic projects. Criticism centers on the design and quality of construction. 3 credits (E) Spring 1987.

SC151/152 Figurative Clay: Students study the construction of portrait and figure executed from life in clay. The course introduces the use of plaster as a casting medium. 3 credits (E) Each semester.

SC153 Welding: A beginning course in the construction of steel sculpture produced through oxy-gas and arc welding. 3 credits (E) Spring 1987.

SC160 Woodcarving: This course is designed for the student interested in exploring the subtractive approach to the 3D discipline. Carving in stone is offered as an option. A field trip to expedite the selection of materials and tools is planned. 3 credits (E) Not offered 1986–1987.

SC201 Foundry Process in Sculpture: Bronze and aluminum castings are made using processes of green sand and investment casting. Lost wax process includes rubber molds, investments, and burn-outs. 3 credits (R, E) Fall 1986.

SC203 Molding and Casting Techniques: A study of rigid and flexible molds, casting materials, cements, thermoplastics, multiple editions with emphasis on reproduction in multiple media. Health and safety issues are stressed. 3 credits (R, E) Fall 1986.

SC251 Anatomical Structure: An in-depth study of the bones and muscles of the human figure. Students work primarily in three dimensions, though drawing is required. The course covers movement and function of the joints, structure, and appearance of the muscles, proportions, and development through growth and aging. Pre-requisite: SC151 or by permission of the instructor. 3 credits (E) Spring 1987.

SC254 Sculpture Studio: In this course students are exposed to sculptural processes, materials, and techniques which they explore and experiment with. Emphasis is on safety procedures and contemporary issues. 3 credits (E) Spring 1987.

SC301-302 Sculpture Studio: Students develop a body of work with attention to personal style, content, and the refinement of a philosophical stance in this course. 12 credits (R) (two semesters) Each semester.

SC355 Drawing for Sculptors and Object Makers: A drawing course primarily for sculptors and object makers, which explores drawing as an expressive, informative, supportive adjunct to 3-dimensional works. Focus is on identifying personal, aesthetic issues. Through studio problems, lectures, discussions, and some studio visits to Boston artists, the course examines the relationship between various media and drawing. Recommended for juniors and seniors in the 3D department, and by permission of the instructor for others. 3 credits (E) Spring 1987.

SC401-402 Sculpture Studio: Portfolio preparation, professional development, future planning for graduate school, apprenticeships, grants, etc., are covered in this course. 12 credits (R) (two semesters) Each semester.

TWO-DIMENSIONAL FINE ARTS

Painting

FA100 Introduction to Painting: An introduction to painting using oils as a basic medium, with emphasis on traditional methods and familiarization with materials, through lectures and demonstrations. 3 credits (E) Each semester.

FA102 Life Drawing: A study of visual fundamentals as applied to figure drawing, with weekly critiques of outside works. 3 credits (E) Each semester.

FA103 Watercolor: In this course students develop technical knowledge of watercolor as a medium through involvement with traditional and contemporary art concerns. 3 credits (E) Each semester.

FA104 Painting Materials and Processes: A series of workshops designed to acquaint students with materials (pigments, dyes, surfaces, and mediums) used in two-dimensional work with emphasis on process and technique using oil, acrylic, and tempera paints. 3 credits (E) Each semester.

FA164 Collage/Assemblage: In this course students create 2D and 3D compositions from a broad range of materials including paper, metal, plastic, string, wood, paint, and crayon. Emphasis is equally distributed between use of materials, structural techniques, and concept. 3 credits (E) Each semester.

FA200 Painting: A study of painting in oils and acrylics with a heavy emphasis on drawing, composition, and image-making. Pre-requisite: FA100. 3 credits (E) Each semester.

FA201 Drawing: Beginning studies in visual perception and drawing as a means of personal expression. 3 credits (R, E) Each semester.

FA202 Life Drawing: A study of definition and function of content as applied to figure drawing, the figure in space, and relational drawing of the figure. Pre-requisite: FA102. 3 credits (E) Each semester.

FA203 Watercolor: This course covers advanced problems in watercolor techniques and concept development. Pre-requisite: FA103. 3 credits (E) Fall 1986.

FA204 Color Theory: Advanced study of color composition theories and their applications to painting processes and content. 3 credits (E) Each semester.

FA205 Painting: In this course students study painting in oils and/or acrylics with a heavy emphasis on drawing, composition, and image-making. 12 credits (R) (two semesters) Each semester.

FA206 Visiting Artists Discussion Workshop: A weekly discussion workshop with working artists or other individuals who have an impact on the art world. Work is presented in slide lectures or directly in studio visits. Critical reviews of current exhibitions off campus are required. 3 credits (E) Not offered 1986–1987.

FA207 Concepts of Time in Art: A study of ideas about time and its relation to the visual arts with an emphasis on painting, comparing feelings and beliefs about time in their cultural context. 3 credits (E) Spring 1987.

FA208 Nature/Form Analysis: The study of structural families in nature and the graphic means by which they are described and comprehended. Class activities include lectures, field trips, assignments in objective and creative drawing. 3 credits (E) Not offered 1986–1987.

FA209 Light and Color: A basic introduction to the physical, psychological, and historical/cultural meanings, expressions, and theories of light and color. 3 credits (E) Not offered 1986–1987.

FA210 Portrait Painting: A study of painting and drawing the portrait in a variety of traditional and modern approaches. Students choose from a variety of media: pastel, gouache, acrylic, oil, and mixed media. 3 credits (E) PCE only.

FA211 Abstract Painting: An exploration of techniques and formal issues in abstract image making with emphasis on locating sources for imagery in the visual environment and from human emotions. 3 credits (E) Spring 1987.

FA212 Comic Strip Drawing: In this course the comic strip format is used to explore sequential development of time and movement. 3 credits (E) Fall 1986.

FA220 Landscape Painting: A study of painting outdoors, directly from nature. Students learn to respond to landscape in a variety of ways. 3 credits (E) Each semester.

FA221 Renaissance Painting Techniques: A study of the process of making luminous painting in the style of Flemish masters. Students learn underpainting on a gesso ground and the Renaissance method of applying layers of egg tempera and oil glazes. 3 credits (E) PCE only.

FA260 Portrait Drawing: In this course students study drawing the head and figure in a variety of approaches, both modern and traditional, exploring a variety of media and techniques. 3 credits (E) PCE only.

FA300 Advanced Painting: A continuation of FA200. Pre-requisite: FA200. 3 credits (E) Not offered 1986–1987.

FA301 Advanced Drawing: A continuation of FA201. Pre-requisite: FA201. 3 credits (E) Not offered 1986–1987.

FA302 Advanced Life Drawing: Advanced study of the figure with emphasis on gesture, movement, character, construction, and

space. Personal expression in a variety of media is encouraged. Pre-requisite: FA202. 3 credits (E) Not offered 1986–1987.

FA305 Painting: Self-motivation and independence are encouraged as students explore personal directions. Criticism is individual. Visiting artists and slide talks challenge pre-conceptions. Semester reviews examine each student's development in depth. 12 credits (R) (two semesters) Each semester.

FA356 Drawing Seminar: A wide range of assignments in drawing relating to student's personal directions as well as concepts of contemporary art are studied. Work is produced outside of class and presented for discussion during class time. 3 credits (E) Each semester.

FA358 Fine Artist Survival: This course surveys a variety of income-producing methods used by fine artists: grant writing, business skills such as contracts, business ventures, approaching galleries, artist-initiated enterprises, and support systems. 3 credits (E) Each semester.

FA359 Anatomy: A study of anatomy for the artist incorporating comprehensive analysis of the skeletal and muscular systems through regular, organized lectures using the skeleton, casts, slides, and models. Pre-requisite: Basic Drawing. 3 credits (E) PCE only.

FA363 Oriental Brush Techniques: Concentrating on the delicate use of the brush, including traditional composition and design, the course pursues the application of these traditional techniques to new concepts. 3 credits (E) PCE only.

FA369 Life Painting: A study of painting from the model with emphasis on drawing and organization of pictorial elements. The course includes discussion and analysis of painting in slide presentations. Pre-requisite: FA202. 3 credits (E) Not offered 1986–1987.

FA370 Imaginative Drawing: This course stresses the development of ideas and the visual communication of those ideas through drawing. Students work from a variety of subjects intended to stimulate the imagination. The content of the course is joined to the organization of pictorial elements. 3 credits (E) Not offered 1986–1987.

FA371 Still Life Painting: A study of the pictorial possibilities and relationships of composition, color, and expression in the classic means of still life painting in oils. This course, which includes slide lectures and discussions about the nature of painting, is for intermediate and advanced students. 3 credits (E) Not offered 1986–1987.

FA405 Painting: A continuation of FA305. 12 credits (R) (two semesters) Each semester.

Printmaking

PM100 Introduction to Printmaking: An introduction to basic printmaking techniques through an experimental and empirical approach to the graphic media. The visual structure of image is investigated using printed forms. 3 credits (E) Each semester.

PM161 Introduction to Etching: A presentation of basic skills in black and white etching, emphasizing experimentation as well as craftsmanship. The course includes preparation of tools, print procedures, and demonstrations in color printing. 3 credits (E) Each semester.

PM262 Beginning Etching: An introduction to etching with emphasis placed on developing technique and ease of approach to these print techniques through lectures, demonstrations, and critiques. Students are encouraged to invent and explore the range of mark-making available to them. 3 credits (R, E) Each semester.

PM263 Alternative Photo Printmaking: Light sensitized materials are used as drawing, collage, painting, and printing tools in this course. Through demonstrations, studio work, and critiques, students are introduced to non-traditional techniques in photographic processes. No prior experience in photography or printmaking is required. 3 credits (E) Each semester.

PM264 Monoprint: In this course students learn an immediate and direct technique of painting and pulling prints by hand and press covering techniques with oil, ink, paint, watercolor, chine colle, collage, and relief. 3 credits (E) Each semester.

PM265 Printmaking: A variety of skills are developed through continuing assignments in several media. Students master techniques to produce finished editions and become familiar with the development of a print as an artistic process. Emphasis of the course is on the use of printmaking processes as drawing and painting tools. 6 credits (R, E) Spring semester.

PM266 Beginning Lithography and Relief Prints: In a workshop situation, students learn a disciplined and structured approach to the drawing and printing of black and white lithographs and various relief printing techniques including color and woodcut. Class time is divided between lecture, demonstrations, and supervised studio work. 3 credits (R, E) Each semester.

PM268 Silkscreen Printing: This course is an introduction to various processes in screen printing. Students learn color, design, and drawing using techniques from hand cut through photographic stencil making. 3 credits (E) Each semester.

PM360 Intermediate Etching: This course covers a variety of advanced etching techniques and teaches the basic fundamentals of color viscosity and multiplate printing. Experimentation is encouraged, while control of the process is expected. Pre-requisite: PM262. 6 credits (E) Each semester.

PM361 Intermediate Lithography and Relief Printing: A workshop which includes lecture/demonstrations designed to increase independence in studio work through investigation of special printing and drawing techniques including color lithography and woodcuts. This course emphasizes drawing as well as perfection of printing skills and development of individual style. Pre-requisite: PM266. 3 credits (E) Each semester.

PM365 Printmaking: Already acquainted with technique, students are encouraged to analyze the use of printmaking within a personal body of work. First semester assignments are designed to explore interrelations with other media in painting, drawing, photography, and 3D. Students publish a folio or limited edition book as part of a group second semester. 12 credits (R, E) (two semesters) Each semester.

PM401 Printmaking Seminar: A seminar available for advanced printmaking students, incorporating group studio projects as well as research topics. A portion of each meeting is devoted to critique and discussion. 3 credits (E) Fall 1986.

PM460 Advanced Etching: Designed for those students who, after completing PM262 and PM360, want to work more independently towards developing a series of images. 6 credits (E) Not offered 1986–1987.

PM461 Lithography and Relief Printing: Students are encouraged to work more independently in their aesthetic and technical research in the creation and production of original prints. Emphasis is on drawing and a mature approach to studio work. Perfection of printing in color, exploring multiple and mixed media is encouraged. Pre-requisite: PM361. 6 credits (E) Not offered 1986–1987.

PM465 Printmaking: Students develop technical skills through intense study of drawing, color, and design within and linked to printmaking as personal directions require. Toward the end of the first semester students plan a thesis which is developed during the second semester. The thesis takes forms ranging from a series of traditionally editioned prints to large scale prints and installations. 12 credits (R, E) (two semesters) Each semester.

MEDIA AND PERFORMING ARTS

Filmmaking

FM180 Introduction to Filmmaking: This is a beginning survey of the many uses of motion pictures from art to commerce. Hands-on production experience with basic equipment and an opportunity to analyze many different types of films from the production point of view are examined. The course includes a strong emphasis on the use of film as a fine-art medium and its relationship to the avant-garde of painting, poetry, and music. 3 credits (E) Not offered 1986–1987.

FM280-281 Filmmaking: Focuses on the use and operation of filmmaker's tools and their relationship to different uses and styles of film. Students choose from a variety of exercises and try out different equipment and gauges of film including Super-8 silent and sound cameras and editing equipment, 16mm silent and no-synch sound cameras, and recorders. Basic optics, rephotography, and processes used in the film industry are discussed. Pre-requisite: FM180 or CP124. 12 credits (R, E) (two semesters) Each semester.

FM282 Filmmaking Seminar: A seminar course dealing with film and related issues. 3 credits (E) Spring 1987.

FM283 Professional Post-Production Techniques: Designed for students who wish to learn the fundamentals of film editing for television and other commercial outlets. Students work in small groups, editing short films from already-produced professional quality picture and sound materials. 3 credits (E) Not offered 1986–1987.

FM318 Women and Film: Work done by women filmmakers is examined in an historical and contemporary context in this course. Discussion is encouraged about sex-specific considerations and sources of great art. Some of the issues discussed include: is it necessary to dichotomize male/female art, what is film's relationship to autobiography and fiction, the nature of film as transformation, film's relationship to performance and video art, film and questions of identity, notebook and journal styles of filmmaking. 3 credits (E) PCE only.

FM380-381 Filmmaking: Classes in specialized tools and methods are taught through specific problem solving. Students are encouraged to develop their craft out of their own vision. Practical analysis of widely varying types of film and styles of work within the medium are included. Pre-requisite: FM280-281. 12 credits (R, E) (two semesters) Each semester.

FM382 Animation (Film Graphics): In part one of this course, students learn event and sculpture animation, rotoscoping sequential artwork using flipbooks, drawn and photo cutouts, acetate cels, camera-intensive animation with modular and collage elements, granular materials, and oil media on glass. In part two students pursue a film project either individually or in a production team. 3 credits (E) PCE only.

FM480-481 Filmmaking: This course is an independent study and tutorial on an advanced level. Discussion and critique of individual projects are included. Pre-requisite: FM380-381. 12 credits (R, E) (two semesters) Each semester.

FM/MP350 Problems in Film, Video, and Sequence Photography: Students work in all three media to seek solutions to selected problems in narrative forms, reportage, portraiture, and perception. Analysis proceeds from critiques of class work and relates to strengths, weaknesses, textures, and peculiar efficiencies and economies of each medium. 3 credit (E) Not offered 1986–1987.

Photography

PH100 Photography: In this beginning course students study creative black and white photography. Exposure controls, camera operation, and rudimentary film developing and printing are taught. 3 credits (R) Spring 1987.

PH270 Photography: This advanced course in the fundamentals of creative photography introduces principles of optics, cameras, films, photographic chemistry, and materials through creative assignments. Students advance through weekly photographing, processing, printing, and criticism. Pre-requisite: PH100 or CP125. 6 credits (R, E) Fall 1986.

PH272 Photography: This course seeks to reveal more clearly the nature of photography through major projects which allow the examination of technical and aesthetic problems in a continuing and self-generated way. Pre-requisite: PH270. (R, E) Spring 1987.

PH273 Photography for Graphic Designers: In this course, design students learn to use pictures with typography and to communicate their needs and ideas to photographers. Examples of innovative uses of photography in graphics are examined throughout the course. 3 credits (E) Not offered 1986–1987.

PH285 Conceptual Photography: This course provides an open context for working with art ideas through a variety of photographic modes. The class meets each week to discuss student art work and readings about photography as documentation, photography with

language, and photography's relation to other media. Pre-requisite: PH100 or CP125. 3 credits (E) Fall 1986.

PH300 Color Transparency Photography: This course introduces color photography through the use and exploration of the color transparency. Light, exposure, the nature of color, the physical form of color film, and the nature of the medium are examined with the creative and expressive use of color as the desired purpose. Pre-requisite: PH270 or PH100. 3 credits (E) Not offered 1986–1987.

PH370 Expressive Photography: This course deals with crises of expression and the fundamental realization that photography, as art, is not primarily problem solving, but problem stating. Individual project problems are criticized and analyzed in class. Pre-requisite: PH272. 6 credits (R, E) Fall 1986.

PH371 Studio Photography: Students use various formats of cameras in the studio and on location to gain an understanding of their inherent advantages for clarity and direction. Backgrounds, lighting, focal lengths, and various studio practices and paraphernalia are considered. Pre-requisite: PH370. 6 credits (R, E) Spring 1987.

PH372 Sequential Photography: Students explore the interrelation and interdependence of photographs to explore linear and field aspects of grouped images. Various techniques are used. Pre-requisite: PH270 or PH275. 6 credits (E) Not offered 1986–1987.

PH373 Photographic Technique: Various chemical, optical, and physical photographic problems are explored in this course in order to understand photographic chemistry and tone reproduction. Pre-requisite: PH270 or PH272, or by permission of the instructor. 3 credits (E) Spring 1987.

PH374 Documentary Seminar: Students respond to and criticize carefully defined and researched projects as a group. Proposals are initiated and discussed in the first classes, with subsequent classes following the progress and introducing supporting readings and viewings. Pre-requisite: PH370. 6 credits (R, E) Spring 1987.

PH375 Topic in Photography: A specific topic in the history of photography is offered with the topic varying from semester to semester. Pre-requisite: PH370. 3 credits (E) Spring 1987.

PH470 Portfolio Photography: Students work under a "grant" type reality in this course, following a project from submission of a specific proposal to a formal presentation of the project. During the course of the semester the students work consistently on the project. Pre-requisite: PH370. 3 credits (R, E) Spring 1987.

PH471 Color Photography: This course provides the photographer with the fundamentals of color processing and printing. The course concentrates on the development of technical skills and the discipline of color processing, which supplements the practice of using color photography as a means of personal expression. Pre-requisite: PH272. 6 credits (R, E) Fall 1986.

PH472 View Camera: A rigorous introduction to the nature of the view camera, both technical and aesthetic. Specific problems are given with the results viewed and discussed weekly. The goal of the course is not only to deal with the mechanics of view cameras, but also to examine how the illusion of description is so coherently and clearly available, and how this property can be used to examine specific curiosities. Pre-requisite: PH370. 6 credits (R, E) Fall 1986.

PH473 Photography in the Studio and for Illustration: This course familiarizes the intermediate or advanced student with techniques and equipment useful in commercial photography with emphasis on problem solving and making a living. Among topics covered are table top illustration and location logistics, large format vs. miniature camera, electronic strobes vs. available light, and how to follow layouts, and develop a style. In-depth field trips to establishments that form the support system of the working professional studio are included. 6 credits (E) Not offered 1986–1987.

Studio for Interrelated Media

MP201 Introduction to Video: Students look critically at television while learning the fundamentals of production in this course. The class looks at videotapes, talks about television and art, and practices video production skills. Each student makes videotapes in a series of short exercises as well as a major final project. Students also view selected TV broadcasts at home and read short critical writings. 3 credits (E) Fall 1986.

MP252 Introduction to Computer Programming: Students learn basic language on the Apple II computer in this course which emphasizes designing and writing original programs. The class includes lectures and some reading. 3 credits (E) Fall 1986.

MP/CSA259 Television, Video, and Art: A critical study of the growing role of video in the art world over the last decade, the course includes an analysis of television as a major mode of visual and social interchange in contemporary America. Pre-requisites: CSA101 and CSA102. 3 credits (E) Not offered 1986–1987.

MP260 Studio Projects in Light: This course concentrates on four major areas of light: the physics of light, the physiology of light, the psychology of light, and the historical-cultural aspects of light. All of these are focused on studio projects both individual and collaborative. The course includes demonstrations and experiments with artificial and natural light sources. 3 credits (E) Fall 1986.

MP270-271 Studio for Interrelated Media: An open studio in which individuals and groups work in any medium of their choice or in several interrelated media. Some students create performances with sound, projection, light, performers, and movement; others work with new technologies such as audio synthesizers or computers, or use photography, filmmaking, video, or tools of their own design. 12 credits (R, E) (two semesters) Each semester.

MP272 Contemporary Music: An intensive historical examination of contemporary western music, created for and against the concert environment, with conventional as well as unique musical resources. Special emphasis is given to the musical processes of the past 25 years. 3 credits (E) Not offered 1986–1987.

MP273 Sound Studio: The phenomena of sound and the perception and formation of audio experiences are examined in this course in an attempt to understand sound as a creative resource. The course includes work with simple electronic equipment and explores

other sound generating instruments including the human voice. Pre-requisite: MP272. 3 credits (E) Fall 1986.

MP275 Theatre Workshop: This course fosters various theatrical skills through ideas, organizations, scripts and other production plans, materials and techniques for scenic renditions, lighting projection, costume and makeup, stage mechanics productions and direction. 3 credits (E) Not offered 1986–1987.

MP277 Movement Studio: Students work with all forms of body movement and control including basic modern discovery of new idiosyncratic movement sources in this course. Composition studies address the same formal issues as do the visual arts. 3 credits (E) Fall 1986.

MP278 Further Studies in Movement/ Performance: An advanced course which emphasizes choreography and performance in addition to increased technical demands. Pre-requisite: MP277 or by permission of the instructor. 3 credits (E) Spring 1987.

MP283 Off Campus Siteworks: Students create original performance/environmental works designed for, and produced in, alternative, non-theatre spaces in the larger community outside the college in this course. 3 credits (E) PCE only.

MP292 Special Projects Seminar: This course provides an opportunity for students to propose their own projects in any medium. Presentations of work in progress are made at weekly class meetings. 3 credits (E) Not offered 1986–1987.

MP301 Video Production: The aim of this intermediate course is to expand video-making skills as well as to gain an aesthetic grasp of the medium. Class demonstrations and practice of advanced production techniques are included, as are viewings of student works and of tapes by other artists. Students produce individual projects. Pre-requisite: MP201. 3 credits (E) Each semester.

MP312-412 Issues in Art, Science, and Technology: Through its uniquely structured sets of presentations, this course addresses the important issue of the relationship between, and among, art, science, and technology in the context of industrial, modern, and contemporary culture. 3 credits (E) Each semester.

FM/MP350 Problems in Film, Video, and Sequence Photography: Students work in all three media to seek solutions to selected problems in narrative forms, reportage, portraiture, and perception. Analysis proceeds from critiques of class work and relates to strengths, weaknesses, textures, and peculiar efficiencies and economies of each medium. 3 credits (E) Not offered 1986–1987.

MP352 Computer Projects for Artists: Students design and implement individual computer projects using available hardware and software for artists, including microcomputers, word processing, computer-controlled graphic and sound generation, and remote data communications. Programming languages include Basic, Fortran, Assembler, and Forth. The course includes intergroup project analysis and discussion. Pre-requisite: DE409 or equivalent experience. 3 credits (E) Each semester.

MP369 Media Internship: Students engage in internships in media fields in locations outside the college supervised by MPA faculty members. 3 credits (E) Each semester.

MP370-371 Studio for Interrelated Media: An intermediate level course for work in multi-dimensional performance event works and object/sensory environments. Pre-requisite: MP270-271. 12 credits (R, E) (two semesters) Each semester.

MP373 Sound Performance: Students develop and present original sound-works in this course. The emphasis is on presentation and criticism of individual performances. 3 credits (E) Spring 1987.

MP375 Projects in Video: A studio course in which students propose their own projects, work independently in production, and meet weekly for group screenings and discussions of the video work in progress. Pre-requisite: MP201, MP301. 3 credits (E) Each semester.

MP383 Off Campus Siteworks: Students create original performance/sculpture/environmental/event works for, and produced in, alternative or public spaces. 3 credits (E) PCE only.

MP470-471 Studio for Interrelated Media: An open studio in which individuals and groups work in one medium or several interrelated media to create performances, environments, or other forms of their choice. Pre-requisite: MP370-371. 12 credits (R, E) (two semesters) Each semester.

MP475 Media and Performing Arts Forum: The forum brings together fourth year students from different specializations within the Media and Performing Arts Department to discuss professional artistic practice with faculty, alumni, and visiting professionals. Each student realizes an exhibition of his/her own work outside of the college. 3 credits (R) Spring 1987.

MASTER OF SCIENCE IN ART EDUCATION

AE405 Art and Special Education: This course is designed to provide an initial experience for students of art, drama, and media who wish to work with children with special needs in a group setting. Through a supervised field placement, students develop techniques for providing creative learning experiences for the children. Through a weekly seminar, opportunities to discuss approaches and processes with artists and classroom teachers are included. Some ways to observe and assess individual children, group interactions, and classroom environments are explored. 3 credits (E) Summer, PCE.

AE417 Interdisciplinary Education Through Art: In this course students explore ways of integrating all school subjects through visual concept formation. 3 credits (E) Not offered 1986–1987.

AE422 Museums as a Research Laboratory: Confronting the Uses of the Art Museum: This course helps the art educator develop tools for understanding, interesting, and involving his/her public in the process of visual literacy. Assumes that a deeper understanding of the needs and interests of one's audience is basic for effective planning and programming. Aims at developing guidelines for researching the triangle between viewer, visual object, and educational program. 3 credits (E) Not offered 1986–1987.

AE423 Psychology of the Viewer: A review of the literature which explores the growth and change of the viewer's cognitive and

emotional understanding of aesthetic objectives. 3 credits (E) Fall 1986.

AE424 Museum Internship: Provides a field-based setting in which trained interns can implement and evaluate museum educational programs and administrative policies. Additional seminars are devoted to analysis and discussion of student internship. Pre-requisite: AE423 or AE425. 3 credits (E) Each semester.

AE425 Introduction to Designing Curriculum for Museums: This course focuses on designing programs for art museums. First, students look at the historical and contemporary functions of art museums within the U.S. Second, students analyze the needs and interests of museum audiences. Third, students plan and evaluate museum curricula. 3 credits (E) Spring 1987.

AE426 Interactive Video: This course explores the types of intelligence of the viewer and that of the interactive video. Using the new technology, students learn how to analyze and design video presentations which respond to the user's perceptions and actions. The students work with advanced software programs called "authoring systems" which allow "non-programmers" to craft user-responsive video images. 3 credits (E) Not offered 1986–1987. PCE.

AE445 Transformations: Through studio work and discussion, the course focuses on how an artist can push a single idea through many transformations, examining the relationship between concepts and materials. The course explores art making which crosses conventional media divisions. 3 credits (E) Not offered 1986–1987.

AE446 Drawing from Collections: Students examine the attributes of their preferred objects and explore these in new art making experiences in this course. 3 credits (E) Not offered 1986–1987.

AE452 Opportunities for Visual Learning: A workshop in which existing curricula in social studies and language arts provide the context for inventing visual learning activities for elementary education. 3 credits (E) Not offered 1986–1987.

AE460 The Teaching Artist, Working Strategies: This course is designed for the student who identifies her/himself as an artist who teaches, or a teacher who makes art. 3 credits (E) Not offered 1986–1987.

AE466 Introduction to Art Therapy: This course imparts an understanding of the theoretical orientations and techniques of art therapy. Classes include an opportunity for practical application of these approaches. 3 credits (E) Spring 1987.

AE474 Drawing and Psychology of Picturing: This course joins studio to theory and enables the student to examine the decisions made in the process of drawing in relation to controversies in psychological literature. 3 credits (E) Not offered 1986–1987.

AE500 Graduate Seminar: Explores topics of in-process research of students and faculty members. 3 credits (R) Every semester.

AE501 History of Goals and Methods of Art Education: Surveys correlations between the history of education and the education in art, presenting alternative views of the meaning, procedures, and social utility that education in art was, and is believed to have, in particular moments within a culture. European and American examples are considered. 3 credits (R) Spring 1987. PCE

AE502 Art and Developmental Theory: Examines the major theories and research on developmental changes from childhood through adulthood. Discusses issues relative to cognitive/affective/perceptual/social development and their implications for artists and educators. 3 credits (R) Spring and Summer 1987. PCE

AE504 Problems in Aesthetics: Surveys and discusses issues in the philosophy of art including nature of form, whether beauty and aesthetic value are merely subjective, and the relationship between art and truth. Readings from Dewey, Langer, Bell, Wittgenstein, etc. 3 credits (R) Fall 1986. PCE

AE510 Research Methods and Techniques: Introduces students to the process of raising questions about the learning and teaching of art. Students are expected to identify questions, search for sources of relevant published studies, and then to design, execute, and modify mini-studies. This course prepares students for designing their own Directed Study proposals. 3 credits (R) Spring 1987. PCE

AE511 Contemporary Developments in Art Education: A seminar on current literature and research being done in art education. Current trends in education and their implications for art education are examined. Special attention is given to an investigation of art programs dealing with perceptual development, aesthetic education, interdisciplinary instruction, and "extra-school" art instruction. 3 credits (E) Spring 1987. PCE

AE512 Adolescence—Effective Interventions: Considers the cognitive/social/affective development changes in adolescence. Discusses implications of developmental theories for art education and focuses on supportive interventions. Emphasis is on the issues of adolescence and the designing of appropriate learning experiences. 3 credits (E) Not offered 1986–1987. PCE

AE513 Explorations in Art Therapy: Explores art as a therapeutic tool of communication. Studies the theory and practice of art as therapy. Discusses complementary approaches. Students create and examine spontaneous art expressions. Pre-requisite: AE466. 3 credits (E) Not offered 1986–1987. PCE

AE530 Administration and Supervision: Deals with the tasks and strategies of supervisory leadership; from the interpersonal to administrative areas; curriculum development through staff; creation of central services; in-service programs; the role of exhibits, public relations, pilot projects, budgeting, and recruitment. The bases for decision making and methods of attaining supervisory ends pervades the study of all topics. 3 credits (E) Not offered 1986–1987. PCE

AE531 Administrative Internship: Each student is brought face-to-face with dynamic problems requiring him/her to interact with persons who make policy. After becoming familiar with the operational aspects of the organization, the student begins to identify those areas in which he/she can make a positive and practical contribution. 3 credits (E) Every semester. PCE

AE535 Art Curriculum Writing: Explores curriculum issues. Students write curriculum for specific art programs (museum, school, community center, special workshops, etc.). 3 credits (E) Not offered 1986–1987. PCE

AE550 Visual Learning in Elementary School: Provides a theoretical basis for the art specialist collaborating with the classroom

teacher. Requires the identification of concepts and the development of visual and manipulative activities which explore these concepts. 3 credits (E) Not offered 1986–1987. PCE

AE554 Contemporary Media in Education: Practice in the choice and use of hardware and software media. Develops familiarity with media as an expressive art form and considers the use of media in education. 3 credits (E) Not offered 1986–1987. PCE

AE560 College Teaching Internship: Prepares graduate students for teaching at college level. Assigns student to appropriate studio faculty member as an apprentice/assistant teacher. Concurrently a student attends a seminar concerning teaching issues for all participants in this internship program. 3 credits (E) Fall 1986. PCE

AE563 Arts Advocacy in Institutions, Museums, and Organizations: Uses the case study and simulation/scenario approach to the study of artistic, educational, and administrative aspects of one major institution. Actual advocacy cases encouraged. 3 credits (E) Not offered 1986–1987.

DS500 Directed Study: The student designs and pursues an original research study or project. This is comparable to a thesis problem and is scheduled as the culminating experience in the Master's degree program. 6 credits (R) Every semester. PCE

MASTER OF FINE ARTS

GR501-504 Graduate Seminar/Visiting Artists: Graduate Seminar provides a context which allows graduate students to present and discuss their work as well as presentation of unique work by visiting artists and guest lecturers from a variety of fields. 12 credits (R) (four semesters) Each semester.

CER501-504 Ceramics: Focuses on advanced aesthetic and technical development, individual exploration, research, and professional presentations. 24 credits (four semesters) each semester.

DE501-504 Design: Advanced program of study and research in an area of design. Each student is required to generate and initiate an original question or problem within the design field for a degree thesis project which is presented in an appropriate graphic form to a jury of faculty and outside specialists in the fourth semester. A graphic summary or an equivalent record of the thesis project is prepared for a permanent record in the Design Department for future library and research reference. 27 credits (four semesters) each semester.

DE511 Contemporary Design Issues: Through group discussion, readings, video tapes, films, field trips, and guest lecturers, critical design issues are defined. Important movements such as Russian Constructivism, the Bauhaus, Modernism, and Post-Modernism are studied. Thought is given to the impact of the twentieth century "designer" on contemporary life environments, products, communication, and social issues. 3 credits (E). Fall 1986.

DE522 Contemporary Design Initiatives: Each student analyzes the design methods of two well-known designers. Sources include lecturers, articles, conferences, and interviews with designers. Cross-disciplinary effort is stressed. A case study of a prominent designer and his/her own design process is required. 3 credits (E). Spring 1987.

FA501-504 Painting Studio: Focuses on the development of individual initiative and intensive work in the general area defined as painting. Potential areas of activity include: painting, assemblage, constructions, shaped work, kinetic forms, systems art, environments, as well as other contemporary developments. Work is directed toward professional exhibition. 24 credits (R) (four semesters) Each semester.

FIB501-504 Fibers: Centers on the making of objects with fibers and related materials. Individual and experimental work is encouraged. Includes discussion of aesthetic and technical problems combined with appropriate study and readings. 24 credits (four semesters) each semester.

FM501-504 Film: Concentrates on advanced studio work in Super 8 and 16mm filmmaking, screening, and criticism. 24 credits (four semesters) each semester.

GL501-504 Glass: Advanced and independent work in the making of objects with glass and related materials. Technical and conceptual experimentation is encouraged. Includes discussion of aesthetic and technical problems combined with appropriate study and readings. 24 credits (four semesters) each semester.

MP501-504 Video: Concentrates on advanced work with portable and studio videotape recording, exhibition, and criticism of the student's presentations. 24 credits (four semesters) each semester.

MTL501-504 Metals: Focus on advanced aesthetic and technical problems appropriate to individual work. 24 credits (four semesters) each semester.

PH501-504 Photography: Concentrates on advanced studio work with small and/or large format cameras, exhibition, and criticism of the student's prints. 24 credits (four semesters) each semester.

PM501-504 Printmaking: Advanced and independent work in lithography (relief prints) and etching (intaglio), emphasizes the technical and aesthetic problems related to making original prints. Students are prepared to pursue professional careers in related areas including curating, printing for other artists in a workshop situation, teaching, and illustration, as well as in production of the artist's own work for exhibition and marketing. 24 credits (four semesters) each semester.

SC501-504 Sculpture: Focuses on advanced sculptural work in diverse media and formats which can include works in a concentration medium: e.g. foundry, gas and arc welding, clay, plastics, or other traditional or contemporary materials and techniques. The aim is the creation of individually formed work of high quality with equal emphasis on professional presentation. 24 credits (four semesters) each semester.

SIM501-504 Studio for Interrelated Media: Concentrates on advanced studio work in interdisciplinary artistic media such as performance, movement, and sound. Students work in an open studio format where the media and goals are determined by the student. 24 credits (four semesters) each semester.

AE560 College Teaching Internship: Prepares graduate students for teaching at college level. Assigns student to appropriate studio faculty member as an apprentice/assistant teacher. Concurrently a student attends a seminar concerning teaching issues for all participants in this internship program. 3 credits (E) Fall 1986. PCE

CSA500 Topics in Contemporary Art: A seminar in contemporary art history specifically designed for graduate students. The course focuses on developments in the arts since 1945. Responsibility for the seminar rotates among the senior art history faculty members who have specialities in the area. 3 credits (E) Spring 1987.

CSA552 Theories of Art Criticism: Particular key theories of art criticism are studied. Readings and discussion are related to contemporary art and social contexts. The course follows a sequence from the ancient world to the 19th century. 3 credits (E) Fall 1986.

CSA560 Graduate Directed Research in Art History: An opportunity for advanced candidates to do research on an original topic based on individual interests. The course requires eight meetings during the semester with the supervising instructor and a final research paper prepared in a manner suitable for publication. 3 credits (E) each semester.

The following Critical Studies courses may also be taken for graduate credit:

CSA451 Philosophy of Art

CSA460 Introduction to Semiotics for Visual Media

CSA467 Design as History

CSA400 Directed Study/Social Sciences and Science

CSA400 Directed Study/Writing, Film Criticism, and Literature



Teresa Coates
sophomore, Photography
& Metals
black & white silver print,
35mm camera

ACADEMIC CALENDAR 1987-1988

Fall Semester (72 days)

New Student Orientation and Registration	Aug. 28 & 29
PCE Classes Begin	Sept. 8
First Day of Classes (Day Program)	Sept. 9
Last Day for Add/Drops, Independent and Directed Studies, Internships, Cross-Registration to Other Schools	Sept. 24
Columbus Day (No Classes)	Oct. 12
Professional Day (No Classes Day Program)	Oct. 22
Mid Semester: Last Day for Makeup of Incompletes, Last Day to Apply for Mobility Program in the Spring semester	Oct. 30
Veterans Day (No Classes)	Nov. 11
Thanksgiving Recess (No Classes)	Nov. 26-27
Registration for all Juniors, Seniors, Sophomores	Dec. 2
Last Day of Classes (Day Program)	Dec. 11
Twenty-Four Hour Access to Buildings	Dec. 18
Review Boards and Reading Week	Dec. 14-18
Last PCE Class	Dec. 17
Final Exams	Dec. 21-24

Interession: December 25-January 18

Spring Semester (84 days)

New Student Orientation and Registration	Jan. 14
Martin Luther King Day (No Classes)	Jan. 18
First Day of Classes (Day Program and PCE)	Jan. 19
Last Day for Add/Drops, Independent and Directed Studies, Internships, Cross-Registration to Other Schools	Feb. 1
Washington's Birthday (No Classes)	Feb. 15
Professional Day (No Classes)	March 31
Mid Semester: Last Day for Makeup of Incompletes, Last Day to Apply for Mobility Program in the Fall Semester	March 11
Spring Vacation (No Day Program Classes)	March 14-18
Freshmen Visitation (No Freshmen Classes)	March 30
Freshmen Declare Choice of Concentration: Last Day	April 8
Patriot's Day (No Classes)	April 18
Twenty-Four Hour Access to Buildings	April 20-May 20
Registration Day for all Juniors, Sophomores	April 27
Last PCE Class	May 9
Design Senior Portfolio Review (Classes in Session)	May 9-13
Last Day of Classes (Day Program)	May 16
Review Boards and Reading Week	May 17-20
Mass Art Outing	May 21
Final Exams	May 23-25
Honors Convocation and Commencement	May 26

TUITION & FEE INFORMATION

Tuition 1986-1987

Full-time undergraduates/Residents of Massachusetts	\$ 960.00/year
Full-time undergraduates/New England Regional Student Program	\$1,200.00/year*
Full-time undergraduates/out-of-state	\$3,216.00/year
Part-time undergraduates/in-state	\$ 40.00/credit
Graphic Design Certificate, Special Students	\$ 60.00/credit
Graduate—M.F.A., M.S., Teacher Certification	\$ 95.00/credit

*125% of in-state tuition

Fees: 1986-1987

Full time undergraduate student fees per year

Student-Activity	\$62	Breakage	\$ 20
Library	25	Leisure Time Activities	20
Museum Membership	5	Health Insurance	146 (1)
Visiting Artist	15	Commencement	50 (2)
Exhibitions	10	Orientation	45 (3)
Placement	4	Student Teaching	75 (4)
Student Center	10		
		Total fees	\$450-\$550

(1) \$136 is mandatory by hard waiver; students covered by other health insurance programs may have this fee waived.

(2) Charged at first matriculation; refundable if student officially withdraws prior to graduation.

(3) For new students only.

(4) Teacher Certification students during student teaching semester.

Graduate fees per year

Registration	\$44	Student Center	\$10
I.D.	2	Student Activity	62
Library	35	Breakage	20
Placement	4	Visiting Artists	15
Leisure Time Activities	20	MS Art Education	50
		Commencement	50
		Total Graduate Fees	\$212-\$312

Sample Budgets for Full-Time students (nine months)

	Undergrad. In-state dependent, commuter	Undergrad. In-state self- supporting	Undergrad. Out-of-state dependent off-campus	Graduate
Tuition	\$ 960	\$ 960	\$3,216	\$2,850
Fees	\$ 450	\$ 450	\$ 450	\$ 300
Books, supplies	\$1,260	\$1,260	\$1,260	\$1,260
Room, board, transportation, personal, miscellaneous	\$2,385	\$4,480	\$4,480	\$4,480
Total Estimated Costs	\$5,055	\$7,150	\$9,406	\$8,890

New England Regional Student Program

Students who are legal residents of any one of the other five New England states may be eligible for consideration under the New England Regional Student Program if applying for a program of study not offered in their home state. Qualified students pay reduced tuition rates. Listed below are the majors currently eligible for the NERSP. Contact your guidance counselor or the New England Board of Higher Education for further details.

Connecticut: Design, Art Education/
Museum Education

Maine: Design, Fine Arts 3D, Media & Performing Arts, Art Education/Museum Education

New Hampshire: Design

Rhode Island: Design, Fine Arts 3D, Media & Performing Arts, Art Education

Vermont: Design, Fine Arts 3D, Art Education/Museum Education

State Employee Tuition Waiver

According to the Systemwide Tuition Remission Policy for Higher Education, tuition remission may be provided to eligible state employees, their spouse and dependent children based on guidelines established by the Board of Regents. Students receiving tuition remission benefits may be exempt from paying tuition. Students are responsible for all other educational costs including fees, books, living expenses, etc.

Senior Citizen Tuition Waivers

According to guidelines established by the Board of Regents, any person over 60 years of age may attend classes in the funded college tuition-free, provided such classes are not over-enrolled. Such senior citizens may attend classes in Continuing Education Program tuition-free provided that there are sufficient tuition paying students enrolled to bear the cost for instruction. Tuition-free enrollment is granted to senior citizens in such continuing education courses on a space available basis.

National Guard/Veterans Exemption

Students who have served in the Armed Forces or are active members of the National Guard may be entitled to receive tuition remission benefits equal to the cost of tuition. Students are responsible for all other educational costs including fees, books, living expenses, etc.

Rules and Regulations Governing the Residency Status of Students for Tuition Purposes

Part 1. Classifications

For the purpose of assessing tuition and fees, each student shall be classified as a "Massachusetts resident" or a "non-Massachusetts resident." A person shall be classified as a Massachusetts resident if he or she (or the parent of an unemancipated student) shall have resided in the Commonwealth of Massachusetts for twelve

months immediately preceding the first day of classes of the academic period for which the student enrolls with the intent of making Massachusetts his or her true residency.

To be eligible to pay tuition at in-state rates, students must be citizens or permanent residents of the United States.

Part 2. Determination of Residency

Proof of Residency

a.

Each case will be decided on the basis of all facts submitted with qualitative rather than quantitative emphasis. No given number of factors is required for residency, since the determination in each case is one of the subjective intention of the person to reside indefinitely in Massachusetts. No single index is decisive. The burden of proof rests on the student seeking classification as a Massachusetts resident.

b.

The following shall be primary indicia of residency:

1. Residency of parents having custody, within Massachusetts;
2. Certified copies of federal and state income tax returns;
3. Permanent employment in a position not normally filled by a student;
4. Reliance on Massachusetts sources for financial support;
5. Former residency in Massachusetts and maintenance of significant connections there while absent.

c.

The following shall be secondary indicia of residency, to be considered of less weight than the indicia listed above in subsection (b):

1. Birth certificate;
2. Motor vehicle registration and/or operator's license;
3. Voting or registration for voting;
4. Property ownership;
5. Continuous physical presence in Massachusetts during periods when not enrolled as a student;
6. Military home of record;
7. All other material of whatever kind or source which may have a bearing on establishing residency.

Proof of Emancipation

A student asserting that he or she is an emancipated person shall furnish evidence to support such assertions. Such evidence may include:

a.

Birth certificate or any other legal document that shows place and date of birth;

b.

Legal guardianship papers—court appointment and termination must be submitted.

c.

Statements of the person, his or her parent(s), guardian(s), or others certifying no financial support;

d.
Certified copies of federal and state income tax returns filed by the person and his or her parent(s);

e.
Where none of the foregoing can be provided, an affidavit of the emancipated person in explanation thereof and stating fully the grounds supporting the claim of emancipation.

Presumptions, etc.:

a.
Residency is not acquired by mere physical presence in Massachusetts while the person is carrying on a course of study.

b.
A person having his or her residency elsewhere than in Massachusetts shall not be eligible for classification as a Massachusetts resident for tuition purposes, except as herein provided.

c.
Any person who is registered at the College as a Massachusetts resident shall be eligible for continued classification as a Massachusetts resident for tuition purposes (until attainment of the degree for which he or she is enrolled) during continuous attendance at the institution.

d.
Unless evidence to the contrary appears, it shall be presumed by the approving authority of the College that:

1. The spouse of any person who is classified or is eligible for classification as a "Massachusetts resident" is likewise eligible for classification as a "Massachusetts resident." The provision will not apply in the case of a spouse in the United States on a non-immigration visa.

2. A person who is not a citizen of the United States must meet the same requirements for establishing residency in Massachusetts as are required of a citizen. In addition, a non-citizen must hold the type of visa which permits establishment of Massachusetts residency. Parole refugee status will be considered a type of visa which permits establishment of Massachusetts residency.

e.
A person does not gain or lose in-state status solely by reason of his or her presence in any state or country while a member of the Armed Forces of the United States.

f.
Notwithstanding the twelve-month period provided for in section 2.1 above, the following persons shall be presumed to be Massachusetts residents unless the contrary clearly appears: A member of the Armed Forces of the United States who is stationed in Massachusetts on active duty pursuant to military orders, his or her spouse and dependent status.

Part 3. Reclassification

1. Any emancipated student classified as a "Non-Massachusetts resident" who has established a residency in Massachusetts, which residency shall have been of twelve months' duration by the first day of classes of the academic period for which he or she registers, shall be eligible for reclassification as "Massachusetts resident" effective in such academic period.

2. Any unemancipated student classified as a "Non-Massachusetts resident" whose parent has established a residency in Massachusetts, which residency shall have been of twelve months' duration by the first day of classes of the academic period for which said student registers, shall be eligible for reclassification as "Massachusetts resident" effective in such academic period.

Part 4. Appeals

Appeal from a determination denying classification as Massachusetts student shall be initiated by filing a written request with the Chief Student Affairs Officer of this college or his/her designee specifying the particular grounds for said request.

In any case where the Admissions Office is unable to make an initial determination based on the evidence submitted, the student or applicant may be required to submit a Residency Appeal form before being classified as a resident or a non-resident.

Part 5. Penalties of Misrepresentation

Misrepresentation in or omission from any evidence submitted with respect to any fact, which if correctly or completely stated would be grounds to deny classification as a Massachusetts resident, shall be cause of exclusion or expulsion from or other disciplinary action by the College.

FINANCIAL AID

The Massachusetts College of Art aid program is designed to make it possible for any qualified student to attend our college. Presently, almost seventy percent of our students receive financial assistance totalling more than two million dollars.

A quality college education could be the best investment you will ever make. As with most sound investments, there is time, energy, and expense involved. It is important to begin planning now on how to best meet the financial needs of your collegiate education. By taking advantage of the variety of available financial resources, you can choose the college that will best meet your education goals.

Types of Aid

Pell Grants are awarded to students enrolled at least half-time in a degree or certificate program who meet certain financial need qualifications. These grants currently range up to \$2,100 per year and do not need to be repaid.

Supplemental Educational Opportunity Grants (SEOG) are federal grants awarded by the Massachusetts College of Art. These grants, to a maximum of \$1,000, need not be repaid.

Massachusetts College Tuition Remission Grants are awarded by the college to Massachusetts residents demonstrating financial need. The maximum grant cannot exceed the cost of tuition and does not need to be repaid.

Massachusetts Higher Education Scholarships are awarded by the Commonwealth to residents demonstrating financial need and with a priority application date of March 1.

Teacher Incentive Grants (Christa McAuliffe fellowships) are grants sponsored by the Board of Regents, providing up to full tuition and fees scholarships for junior and senior Art Education majors who agree to teach in the public education system in Massachusetts. To qualify, students must be residents of Massachusetts, enrolled as full-time students, and demonstrate financial need. Application requirements include letters of recommendation and transcripts.

College Work-Study is a federally funded program provided to assist students seeking on-campus employment and is determined on the basis of financial need. Efforts are usually made to place a student in a position relevant to his or her major area of study.

National Direct Student Loans are funds available to full-time students demonstrating financial need. These loans vary in amount and are interest free while the student is in school. Repayment begins six months after the student is no longer enrolled.

Guaranteed Student Loans are available to students enrolled on at least a half-time basis. These loans are obtained through your local lending institution and are interest free to the student while enrolled. Repayment begins six months after the student is no longer enrolled.

Parent Loans are available to parents of dependent college children and in some cases, to independent students. Your lending institution has additional information about this program.

The Student Government Association provides funds for emergency loan purposes, usually repayable within six weeks.

How Much Does It Cost To Attend the Massachusetts College of Art?

The primary responsibility for financing your education rests with you and your family. However, you are expected to contribute only what you can reasonably afford. This amount is determined from financial information which you and your family provide on a standardized needs analysis form such as the *Financial Aid Form*. This "family contribution" is subtracted from the college's costs to determine your "financial need." These college costs will include not only tuition and fees but also an allowance for room and board, supplies, transportation, and personal expenses. Tuition costs are determined by the Board of Regents. Other costs are reviewed and adjusted annually to reflect the cost of living as determined by the Financial Aid Office.

Application for Financial Aid

Procedures

A.

All new students must apply and be accepted for admission by the College of Art in order to qualify for financial assistance.

B.

As soon after January 1 as possible, complete and file the Financial Aid Form. Be sure to specify that a copy be sent to the College of Art (code #3516) and, if you're a resident of Massachusetts, to the Massachusetts Higher Education Board for consideration for a state scholarship. Finally, be sure to check the appropriate space on the form to have your information sent automatically to the Pell Grant program.

C.

New transfer students must also submit a financial aid transcript from all previously attended colleges.

D.

The financial aid forms are available from high school guidance counselors or from the Financial Aid Office at the Massachusetts College of Art. Financial aid transcript forms are also available from our financial aid office.



Colin Webster
exchange student, Glass
First Impressions
blown, cast, & assembled
glass, 16"x11"x18"

Tess Fredette
senior, Fibers
Self-Portrait
woven tapestry of
hand-dyed wool, 42"x42"

Notification of Aid Award

Your financial aid award is determined shortly after we have received the results of the Financial Aid Form, provided you have been accepted for admission by the college. It takes three to four weeks from the time you file the Financial Aid Form until the college receives the results.

The financial aid award is usually in the form of a "package"—a combination of grants, loans, and employment. The combination varies according to the student's need and filing status.

There are certain limitations to funds in most cases. Therefore, you are required to indicate your acceptance of the award within three weeks after notification. If you do not respond to accept the aid, funds may be reassigned to other students.

A.

Your financial aid award is based on the information you provided on your aid application and is subject to change, if your financial situation changes. You must report any changes to the financial aid office, and you are required to submit tax return information to document your application.

B.

In awarding aid, we assume you will be enrolled on a full-time basis (12 or more credits per semester). Your aid may be reduced on a lesser enrollment.

D.

The college's refund policy is: "A student who registers for classes but withdraws before classes begin will be subject to ninety percent refund of the costs; by leaving before the start of the second week of classes, eighty percent, etc."

The refund policy for Title IV aid program is:

Title IV aid—CWS earnings	=	
Total financial aid		%

Appropriate percentage of Title IV aid is returned to the Title IV programs as Pell Grant (1st), SEOG (2nd) and NDSL (3rd).

E.

Students must apply for financial aid on an annual basis for the following academic year. Beginning each March, the college attempts to notify each applicant for financial aid of their award for the following academic year. The college continues awarding until all funds are expended.

F.

All offers of financial aid are contingent upon the availability of appropriate funding. The aid award may change if federal or state funding changes.

C.

In order to be eligible to receive financial aid funds at the Massachusetts College of Art, a student must be making satisfactory progress toward the completion of his/her degree in a manner that ensures that his/her degree will be achieved in no more than six years of full-time attendance. A student who is no longer maintaining satisfactory academic progress is no longer entitled to the receipt of aid. In order to be deemed making progress, a student must successfully complete the following number of credits for each year of full-time attendance at Mass. College of Art:

Academic year completed (full-time attendance)					
1	2	3	4	5	6
Number of credits successfully completed					
15	30	51	72	96	120

Full-time attendance is determined at the end of the add/drop period of each semester. A student's academic progress is measured at the time of his/her application for financial aid and prior to each payment period thereafter.

For part-time students, the following number of credits must be successfully completed for each semester of part-time attendance:

Half-time (6–8 hrs):	3 credits successfully completed
3/4-time (9–11 hrs):	6 credits successfully completed

A student who transfers from another institution is required to achieve the numbers of credits listed only for those years at Mass. College of Art.

Appeals: Any student who loses financial aid eligibility because of unsatisfactory academic progress may appeal to the Dean of Undergraduate Studies, or designee, if he/she believes that mitigating circumstances led to the failure to maintain satisfactory academic progress. The appeal must be in writing and be submitted within two weeks of the date the student receives notification of the loss of his/her financial aid eligibility for the next award period. The Dean, or designee, notifies the financial aid office, in writing, of the appeal decision as well as the basis for this decision, to be maintained for audit purposes.

Verification of Information

Federal legislation requires colleges to "verify" financial aid application information. This legislation is in effect for all federal aid programs including the Guaranteed Student Loan. The following information is provided in an attempt to help you understand this process. In the meantime, all award of federal aid must be considered tentative until the verification process is completed.

The purpose of the verification process is to ensure that data provided on your application is complete and correct. Applicants are required to provide specific documentation to verify their financial aid application. This includes income tax return information, verification worksheets, and other information pertinent to individual circumstances.

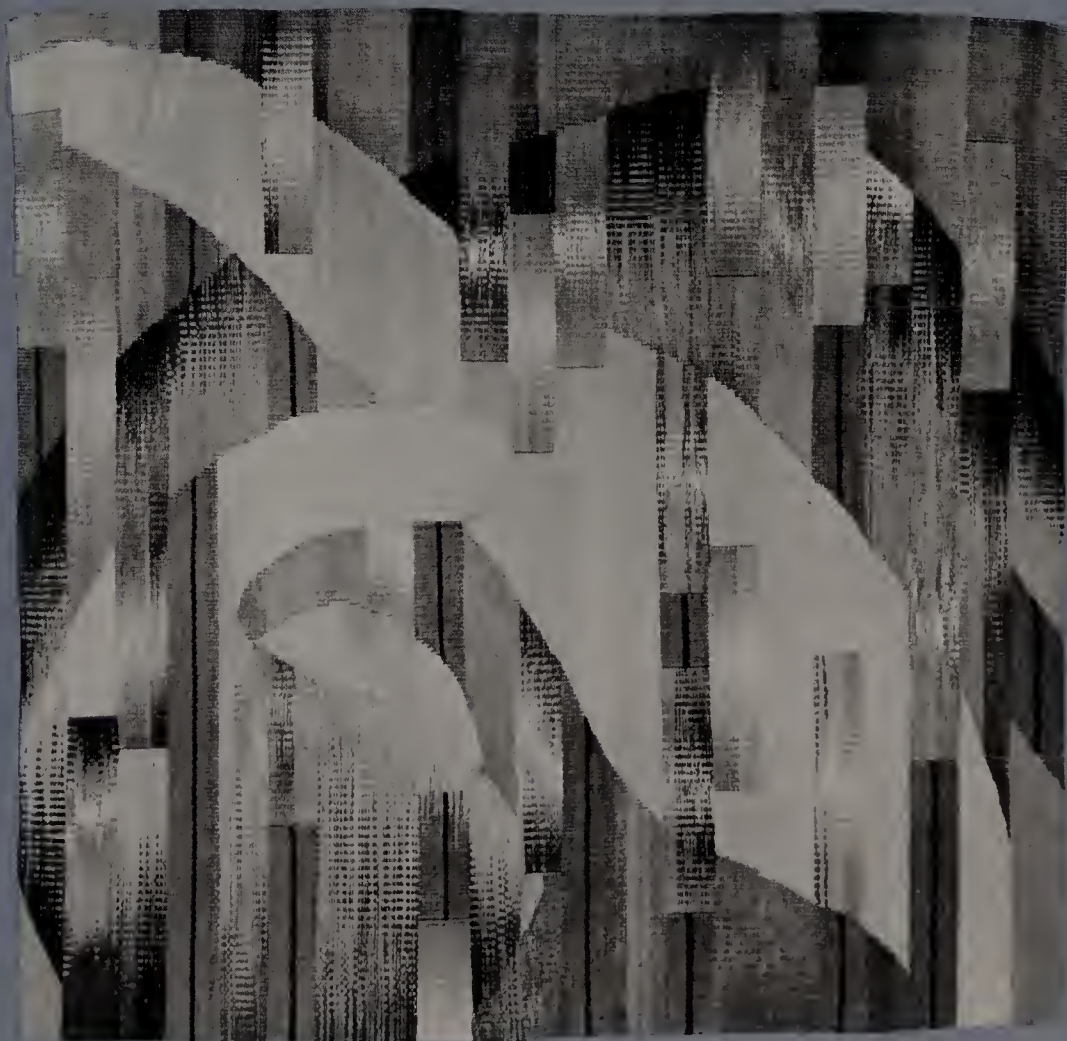
The verification process does not imply that your information is incorrect. All applicants for federal aid undergo some form of verification. We are required, by law, to adhere to these procedures.

When corrections are necessary, either Part 2 of the Student Aid Report (SAR) must be reprocessed through the Central Processor in Iowa City, Iowa or a corrected Financial Aid Form (FAF) must be mailed to Princeton, New Jersey.

The deadlines and the time periods to complete verification vary with the type of aid for which you are applying. Please remember, though, that until verification is completed, your student loan is not processed, the Business Office does not credit your account with any type of aid, and your tuition and fees bill are payable in full to the College.

Financial Aid Application Requirements:

	all applicants	transfer students
Financial Aid Form	X	X
Parents' 1040 tax return	X	X
Student 1040 tax return	X	X
Verification Worksheet	X	X
Financial Aid Transcript		X
Student Aid Report	X	X
Default Statement	X	X
Selective Service Agreement	X	X



Components of the Admissions Standards of the Board of Regents of Higher Education

I. Academic units in a college-preparatory program expected of all high school graduates who wish to enter the public four year colleges and universities;

	Years of Study
English (composition/literature)	4
Mathematics (algebra, geometry, trigonometry, functions, analysis)	3
Natural & Physical Science (laboratory courses)	2
Social Science (including 1 year US history and government)	2
Foreign Language (2 years in one language)	2
Electives (from above areas or Computer Science, Humanities, or Visual and Performing Arts)	3
Minimum	16

Note: Foreign language or algebra courses taken in the 8th grade can satisfy the area requirements, but do not reduce the 16 units required in high school. Students may substitute a course from any other area or advanced study in language or mathematics.

II. An Admissions Eligibility Index (sliding scale) which relates scores on the College Board Scholastic Aptitude Test with weighted high school class rank.

Weighted % Class-rank	Combined SAT Score
Rank alone upper 25%	500
30	550
35	600
40	650
45	700
50	750
60	800
65	850
70	900
75	950
80	1000
85	1050
90	1100
	1150

Exemptions

Students who do not meet the minimum eligibility requirements of the Board of Regents' Admissions Standards Policy may be exempted and considered for admission under the following circumstances:

- Students who graduated from high school more than three years before applying to college and those holding General Education Diplomas are exempted from the high school unit requirements and the admissions eligibility index. Such students are evaluated on an individual basis by the College of Art to determine their level of maturity, motivation, and potential in the art college curriculum.

ADMISSIONS

Admissions Policy

The art college degree curriculum is significantly different from other programs, and this uniqueness must be reflected in the standards used to make admissions decisions for the professional art college. The studio-based curriculum demands from those who are successful in the program a convergence of abilities, interest, motivation, and dedication. The standards against which applicants are measured must, then, attempt to gauge abilities and talents in the visual arts, and the desire and need to apply these in a meaningful manner.

Admission to the Massachusetts College of Art is a competitive situation. Each year the number of applicants for admission to the college is far greater than the number of spaces available. This is true for freshman, advanced, certificate, and graduate admissions although specific pressures for particular programs may vary from year to year. For this reason all applicants are encouraged to investigate other colleges and programs, such as the visual arts curricula offered by the Commonwealth of Massachusetts' community colleges, state colleges, and universities. Information on professional art colleges in the private as well as public sector can be found in the directory of the National Association of Schools of Art and Design (11250 Roger Bacon Drive, Reston, VA 22090).

All applicants to the Massachusetts College of Art are evaluated on both objective and subjective criteria with emphasis on three major areas of review: portfolio, academic records, and personal characteristics. Offers of admission are made to those candidates who demonstrate the combination of visual experiences and interest, intellectual capabilities, and personal qualities that are important for success in the programs of the college. Diversity is viewed as an essential goal for the college community, and differences in age, experiences, education, activities, and racial, ethnic and/or cultural backgrounds are valued in admissions decisions.

For undergraduate applicants, the Massachusetts College of Art subscribes to the Admissions Standards established by the Board of Regents of Higher Education of the Commonwealth of Massachusetts. These criteria, described below, are used as a measure of academic preparedness for college-level work.

2. Students who graduate from high schools that do not offer the required units are exempt from the unit requirements IF the school has requested and received a waiver from the Board of Regents.

3. Students whose special needs have been identified by means of assessments prescribed by Chapter 766 and/or Chapter 344 are exempted from the admissions eligibility index requirements. These applicants must present their Individualized Learning Plans or the equivalent as part of their application materials.

Those certified learning disabled students who demonstrate language dysfunctions that would preclude the learning of a foreign language are exempt from the two year subject requirements in foreign language. Those students should complete the sixteen academic units with two units from the humanities and/or the social sciences in place of the foreign language requirement.

4. Students graduating from vocational technical high schools may meet the requirement for foreign language by substituting four years of technical vocabulary work.

5. Massachusetts residents whose first language is not English may substitute English as Second Language courses for the units in English.

6. Educationally disadvantaged students are exempted from the admissions eligibility index. Any student for whom factors such as low income, limited English proficiency, or discrimination because of race have limited opportunities for adequate preparation for college is considered on an individual basis for admission to the College of Art. For such students, factors such as portfolio, motivation, and personal profile assume a greater weight in admissions decisions.

7. Students who have received associate degrees from Massachusetts community colleges are exempt from both the unit and the eligibility index requirements.

8. Students who present portfolios that are judged especially superior in demonstrated abilities, motivation, conceptual development, and innovative applications of visual knowledge are exempted from the admissions eligibility index. For such students, the portfolio assumes a greater weight in application review, and deficiencies demonstrated in the academic review are corrected through special programs and support.

9. The College of Art receives a large number of transfers to its programs. For such students, evaluations focus on the portfolio, statement, and performance in college programs.

Definitions and Qualifications

First-Time Freshman: if you have not had any formal education beyond high school, you are considered a first-time freshman applicant. Freshmen must be graduates of an accredited high school or the equivalent.

Applicants not holding regular high school diplomas may qualify for admission consideration through presentation of a General Education Diploma (GED) from their resident state.

Advanced Transfer: Students in the Core Program at the Massachusetts College of Art carry 21 semester credits in studio course work. A similar amount of studio credit in major and elective courses is accrued in the sophomore year. If you have been enrolled in an equivalent program at the college level, you may apply for advanced (sophomore or junior) status in a major concentration. The college has a two-year residency requirement, therefore B.F.A. degree candidates are not admitted at above junior level.

Transfer Freshmen: If you have been enrolled in any college-level program after secondary school, but do not have sufficient studio preparation for advanced placement, you are considered a transfer freshman.

Readmission Candidates: Students who withdrew from the college more than five years or ten semesters prior to intended date of readmission are required to meet the same application requirements and procedures as transfer students. You should file the enclosed application along with all required transcripts, statement of purpose, and application portfolio as defined below. Do remember to request that the Registrar forward a copy of your Massachusetts College of Art transcript to the Admissions Office.

Students who withdrew from the colleges less than five years or ten semesters previously do not have to file a formal application for re-admission. They should schedule an appointment with the Advising Center to arrange for their re-enrollment.

Special Student: Students with previous undergraduate degrees who wish to enroll in a one or two-semester program of advanced study in one concentration may apply for special student status in the undergraduate program. Such applicants should complete requirements listed for advanced undergraduate transfers. Registration and tuition payments for special students are under the aegis of the Program of Continuing Education.

Applicants with Previous Degrees: Because the college is state-funded, students with earned B.F.A. degrees can only be considered for undergraduate admission as special students. Applicants with B.A. or B.S. degrees may apply for undergraduate transfer status as indicated above.

Graduate Applicants: Students applying for the M.S. in Art Education programs are expected to hold a baccalaureate degree from an accredited institution and to have a strong studio art back-

ground. M.F.A. candidates should have completed an undergraduate baccalaureate program with a B.F.A. or have the equivalent in studio preparation. M.F.A. students are expected to enroll on a full-time basis. M.S.A.E. candidates may plan a part or a full-time program.

Graphic Design Certificate Program: Candidates for the Design Certificate must have completed a minimum of two prior years (60 + credits) of college before enrollment. Course work for the program may be taken over a period of not more than three years; all courses are taken in the evening.

Teacher Licensing Program: The Certificate License is a program designed for students with a bachelor's degree and a minimum of 36 credits in studio art who want a teaching certificate in Massachusetts and 32 other states. Candidates for teacher certification must demonstrate competencies in areas specified by the State Department of Education.

Full-Time Enrollment: Students who enroll on a full-time basis carry 33 semester credits per year (30 for graduate students).

Part-Time Enrollment: Part-time students carry nine or less credits each semester. Undergraduate degree candidates are expected to roster their courses in the day program. Approval for alternative scheduling can only be granted by the appropriate department chairs.

Professional and Continuing Education Program: The college offers a full complement of courses through its Continuing Education Program. These courses may be taken on an individual basis, for credit or audit. Students who do not wish to enroll in the certificate or degree programs need only to complete the Continuing Education registration form.

Foreign Applicants: Students who are not U.S. citizens or permanent residents may apply only for full-time degree program enrollment beginning in the fall semester. Because of the length of time necessary to process and evaluate credentials from other countries, international students should complete application requirements no later than March 15 of the application year.

Students whose native language is other than English are required to submit scores from the Test of English as a Foreign Language (TOEFL). A minimum composite score of 530 or better is required. Exceptions or substitutions for this requirement are not permitted.

Non-U.S. citizens who plan to enroll in the college are required to furnish proof of financial support sufficient for the full term of the degree program for which they are applying. Forms for this declaration are sent along with any offer of admission. The college does not have any financial assistance for students who are not citizens or permanent residents of the United States.

Application Requirements

applying as:	first-time freshman	undergraduate transfer	M.S., M.F.A., Teacher Certification	Graphic Design Certificate
required:				
high school transcript	X	X		
SAT score report	X	X		
transcripts from each college attended		X	X	X
listing of current courses		X	X	X
portfolio	X	X	X	X
statement of purpose	X	X	X	X
letters of reference			X	
resume			X	X

Foreign Applicants: note that scores from TOEFL are also required.

Requirements

High School Transcript

Transcripts of work completed in high school are required of all applicants except those with earned bachelor's degrees. If you are currently in high school, ask your guidance office to forward an official copy of your transcript *after* completion of the first half or first semester of the senior year. We expect to receive your final transcript after your high school graduation.

GED Reports

If you hold a GED (General Education Diploma), send an official copy of your GED test scores to the Admissions Office. You should also request a high school transcript showing courses and grades from the last school attended.

SAT Score Report

SAT (Scholastic Aptitude Test) reports should be sent directly from the Educational Testing Service. If you have already taken the tests, request that an official report be sent to Mass Art; our code number is 3516. If you have not taken these tests, make arrangements to do so at the next testing date. Information is available in high school guidance offices or write to: ETS, Box 2612, Princeton, New Jersey 08540.

Students who have been diagnosed as Learning Disabled and wish exemption from the SAT requirement are to submit the following:

- A letter certifying that the student seeking admissions is participating in a legally recognized special educational program governed by an individualized educational plan; students from private/parochial high schools may substitute a letter of certification from an approved professional evaluation center; AND
- documentation, if available, evidencing results of an interdisciplinary team core evaluation; OR
- documentation, if available, evidencing results of any other equivalent testing.

College Transcripts

If you have been enrolled in any college or post-secondary program, arrange to have official copies of all transcripts forwarded to the Mass Art Admissions Office. Copies must be sent directly from each institution you have attended. If you

are enrolled in course work through the college's Continuing Education Program, you must officially request that this transcript be forwarded as well.

If you are currently enrolled in a college program, send a listing of the courses not on the transcript that will be completed by the date you plan to enter the college.

Portfolio

A portfolio demonstrates to the college your background and interests in the visual arts. It should be a collection of your best visual and creative efforts, showing the range and depth of your experiences, the ideas and problems you have explored, the skills you have developed. Concentrate on recent work and rely on your own judgement as to what pieces should be included.

Portfolios are reviewed by faculty from the college and in the case of graduate applicants, faculty and advanced graduate students. If you are applying for freshman status, we look for a combination of knowledge, skills, achievements, and conceptual development required for the Core Program of studies. If you are applying for advanced transfer status, we compare your level of accomplishment to that of enrolled students and judge whether you have the experience, skills, and concepts necessary for advanced studies in your chosen areas of concentration. Portfolios of graduate applicants are expected to demonstrate a depth of study in the visual arts and evidence a strong personal statement. Portfolios of Graphic Design Certificate students are expected to demonstrate basic skills in visual language (drawing, color, design) and to indicate a proclivity for graphic design.

Portfolio Requirements

Number: Your portfolio should contain at least fifteen examples of your work. Portfolios with less than 15 pieces are considered incomplete and not reviewed for admission.

How Presented: We do not offer interviews with portfolios and our storage space for portfolios is extremely limited. Therefore, present your portfolio in slides (35mm, 2" x 2"). Send the slides to the Admissions Office in 8½" x 11" slide file pages (available in any photography store) along with a written list of descriptions. Label each slide with your name and the number corresponding to the list of descriptions. If more than one slide is used to show a piece (example: anything three-dimensional, preliminary sketches and final work), number the slides in sequence (2a, 2b...). Descriptions should indicate the size, media, date, and project, concept, or problem explored.

If your portfolio includes photographic work, copies of your original prints should be submitted rather than slides of your photographs.

Exceptions: If your portfolio is not easily presented in slide format or if you find it impossible to get slides of your work, you may present orig-

inal work. However, we cannot guarantee the safety of original works, and portfolios submitted in this manner are done so at the risk of the applicant. Graduate applicant portfolios must be in slides except as noted.

Other Presentations: Creative work in film, video, theatre, literature, music, or dance may be included for consideration as part of your portfolio. If you intend to make such an application, you should contact Admissions to make arrangements for any performance or other presentation.

Return of Portfolios: If you wish the college to return your slides, enclose a self-addressed, stamped envelope (make sure there is sufficient postage) with your portfolio. Your portfolio may also be picked up in the Admissions Office after you have received notice of your admission decision. It is not possible for the college to mail back original works or portfolios exceeding standard size, and portfolios presented in this manner must be claimed in the Admissions Office. Any portfolio of original work not picked up within one month after review will be disposed of by the college.

Statement of Purpose

All applicants are required to write a statement of purpose of approximately 500 words which describes your goals, plans, and interest in pursuing an education in the visual arts. Statements should describe your art work and how you want it to develop, your artistic experiences, achievements, and expectations. Advanced transfers and MFA applicants should indicate the specific reasons for concentrating in the area selected.

Statements in support of the application for the Teacher Certification program should define your interest in teaching, the particular population which interests you and relevant experiences which contribute to this interest. M.S. in Art Education applicants should use the statement to outline the educational area they wish to investigate in their thesis project. With so few openings available each year in the graduate programs, there is a critical match between the statement of purpose and faculty and resources available in the college.

Statements should be sent to the Admissions Office along with the application portfolio.

Letters of Reference

Graduate and Teacher Certification applicants are required to submit recommendations from three people who know you and can comment on your qualifications for advanced study. At least one letter should be from an instructor under whom you have studied.

We welcome letters of reference for undergraduate applicants.

Resume

Graduate and certificate applicants should supplement their application with a resume which outlines their professional experience.

Optional Presentations for Undergraduate Applicants

To allow the Admissions Committee to see you as an individual with particular talents, expertise, and aspirations, every undergraduate applicant is invited to supplement required submissions with other materials. Your additional credentials could be written, visual or audio. Suggestions of content include an autobiography, letters of reference, creative compositions, descriptions of your volunteer or community activities, essays or analyses of books or films or artists or places or people that are particularly meaningful to you. Use your optional presentations as an opportunity for a one-way interview or self-portrait, a chance for you to define yourself and to explain your background, interest, and potential contribution to the Mass Art community.

Interviews

Selected graduate and teacher certification applicants are invited to the college for interviews with faculty and advanced graduate students. The Admissions Office contacts any finalist for the programs to schedule this interview.

Undergraduate applicants are not routinely offered the option of an interview. Any applicant is invited to meet with an admissions counselor to gain a more personal look at the college or to receive answers to particular questions, but such meetings do not weigh in the admissions decision.

All applicants are strongly encouraged to participate in the group information sessions and tours of the college (see front page). To schedule an appointment, call the Admissions Office.

Deadlines for Completion of Application Requirements**

For matriculation in:	Spring	Summer	Fall
BFA:			
First-time freshman	*	*	June 1
Transfers	November 15	*	June 1
Foreign Students	*	*	March 15
MS in Art Education:	November 1	February 1	March 1
Teacher Certification:	November 1	February 1	March 1
MFA:	*	*	February 1
Graphic Design Certificate:	November 15	April 1	June 1

*not eligible for matriculation in this semester.

**All required credentials must be received by the Admissions Office on or before the dates indicated in order to be considered for admission in that cycle. Undergraduate applicants are strongly encouraged to complete application requirements early in the spring.

Application Procedures

Undergraduate: First-time freshmen and transfers without substantial studio preparation (at least 12 semester credits) may apply for admission in the fall semester only. Applications are reviewed on a rolling basis beginning in January; the review process involves screening of portfolios and examination of transcripts, statements, and test scores. This process may take a month from date of completion of all requirements, and,

therefore, applicants are encouraged to schedule completion of application well in advance of the date they must learn the admission decision.

Transfers with at least 12 semester credits in studio art courses and 6 credits in academic areas (including English Composition) may apply for enrollment in January as well as September. January applications are reviewed in December.

MS in Art Education and Teacher Certification: MSAE and Teacher Certification applications are reviewed by Art Education faculty within the month following completion deadlines. Qualified applicants are invited to the college for an interview, and admission decisions are made by faculty committees following the interview.

MFA: Master of Fine Arts candidates are evaluated by faculty and advanced graduate students from the appropriate department in February and March. Exceptional applicants are invited to meet with faculty in March and April. Department recommendations for MFA admissions are brought to the Graduate Admission Committee in April, and candidates are notified prior to May 1.

Graphic Design Certificate: Design Certificate applications are reviewed by Design faculty in the month following completion deadlines.

Decisions

All degree and certificate program candidates are notified by mail if they have been approved for admission, not approved for admission, or placed on a waiting list. Vacancies in the programs are filled by waitlisted candidates throughout the period preceding enrollment dates.

Enrichment Requirement

First-time freshmen and transfers without substantial liberal arts transfer credits are considered for the Enrichment Program if their SAT verbal score is 430 or below and/or if their average high school English grade is less than 'B'. Application review may include on-campus testing to determine appropriate placement in English courses.

For the first year at the College of Art, students admitted with the Enrichment requirement carry the full Core studio program and a special Critical Studies course which focuses on the development of language skills and preparation for the academic portion of the BFA degree curriculum. Enrichment students are allowed up to five years to complete the BFA curriculum.

Enrollment in the Enrichment Program is extremely limited. In general, those offered admission on this basis have exceptionally strong portfolios and personal presentations and evidence qualities deemed important contributions to the college community. Applicants whose academic profiles would place them in the Enrichment category are encouraged to complete their application for admission early in the spring to allow appropriate review.

Summer Session Requirement

Applicants who are judged strong candidates for the first year Core Program on the basis of academic and personal credentials but whose portfolios indicate the need for more preparation in studio fundamentals may be offered admission requiring participation in the Freshman Pre-Semester Course.

Deferred Admission

Any applicant who is offered admission to the first-year program at the college may defer that offer to the following year. Requests for deferment must be submitted in writing to the Admissions Office by September 1st of the application year.

Students offered admission on a sophomore or junior basis may defer their applications, but will be expected to present a new portfolio for admission review the following year.

Graduate and Certificate students must reapply if they choose not to enroll in the year admission is granted.

Tuition and Fee Deposits

Any student accepted for admission to the undergraduate program at the college must submit a \$50 deposit to hold a place in the class by May 1st or within one month if the offer of admission is made after April 15th.

Graduate applicants must submit a \$250 deposit within one month of the offer of admission.

Deposits are not refundable, but are applied against the charges for the first semester's tuition and fees.

Health Requirements

Massachusetts state law requires any student entering a college within the state to provide proof of immunization against Measles (given after January 1968), Mumps, and Rubella; a Tetanus/Diphtheria shot within the past ten years; and a Tuberculous test within the year prior to entering college. This proof must be signed by a physician, nurse practitioner, physician's assistant, or nurse. (Students 30 years of age or older are not required to show proof of immunization against Measles, Mumps, or Rubella.)

The College forwards immunization forms and a Health 80's Questionnaire to any student offered admission to the degree or certification programs. Both the Health Questionnaire and the Proof of Immunization must be on file *before* registration can be allowed.

Return of Credentials

With the exception of the application portfolio, credentials submitted in support of an application to the college cannot be returned to the applicant.



Frank Emery
senior, Photography
mixed media drawing

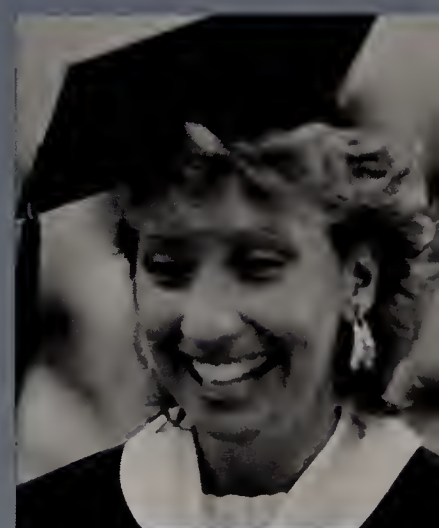
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spouse must complete part 3. You (or your parent, guardian, or spouse) must sign the appropriate part of the affidavit in the presence of a notary public, who will notarize the affidavit. If you are not classified as a Massachusetts resident, you must sign part 4 of the affidavit. If you are uncertain of your residency status, contact the Office of Student Affairs at the Massachusetts College of Art.

Send your completed application and the correct fee to:

Admissions Office
Massachusetts College of Art
621 Huntington Avenue
Boston, MA 02115

APPLICATION INSTRUCTIONS

Application instructions: The enclosed form is to be used by all applicants to degree (BFA, MFA, MS), certificate (Teacher Certification, Graphic Design Certificate), or special student programs. Students wishing to register for individual courses through the Continuing Education Program should use that registration form and need not complete this application.

When you fill out this form, be sure to type or print in ink. Answer all questions; use NA (not applicable) for questions that do not pertain to you. The Mass Art Admissions Office will be able to respond to your application more quickly if the information is complete, correct, and readable.

The college is committed to an admissions policy which does not discriminate on the basis of race, color, creed, religion, national origin, sex, age, or handicap. We seek to provide opportunities and experience for all students on an equal basis and through affirmative action. Questions number 7, 9, 11 and 12 are optional and are used for summary and reporting purposes to ascertain compliance with the college's affirmative action guidelines only. These answers are not used as a basis for admission or in any discriminatory manner.

CEEB code numbers are the six-digit number for high schools and the four-digit number for post-secondary institutions established by the College Board. You can learn these numbers from your guidance or transfer office; from your registration for the SATs; or, for colleges, from the FAF form (CSS uses the identical numbers). Please be sure to list the right number on the application form; incorrect or missing numbers will only delay processing of your Mass Art application.

Before completing the residency affidavit section, read the statement of rules and regulations governing residency status to determine if you are classified as a Massachusetts resident. If you reside in Massachusetts and are eighteen or more years of age, or under eighteen and married, you must complete part 2 of the affidavit. If you are under eighteen and unmarried and you claim residency status because your parent or legal guardian resides in Massachusetts, your parent or guardian must complete part 3 of the affidavit. If you claim Massachusetts residency status because your spouse resides in Massachusetts, your

APPLICATION FEES

Undergraduate/residents of Massachusetts:	\$10
Undergraduate/non-residents of Massachusetts:	\$40
Teacher Certification/residents of Massachusetts:	\$10
Teacher Certification/non-residents of Massachusetts:	\$40
Graphic Design Certificate:	\$35
Graduate (MFA and MS in Art Education):	\$50

Send a check or money order for the correct amount made payable to the Massachusetts College of Art. Do not send cash.

Application fee waiver: A waiver request will be considered in cases of extreme financial hardship substantiated by a letter from the applicant's guidance counselor, social worker, financial aid officer, or clergyperson. This request should accompany the application form.

Completion of Requirements: Be sure to complete all other application requirements as listed in this catalogue. Applicants are not reviewed for admission until *all* credentials have been received by the Massachusetts College of Art Admissions Office. The Admissions staff periodically sends notices to you regarding missing items, but the responsibility for insuring that all requirements are met rests with the applicant. Please note that you are not considered for admission unless all requirements are submitted *before* the appropriate completion date.

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Schafer/LaCasse Design

Printing:
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Litho Composition Co.

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Residency Affidavit
Massachusetts College of Art

This page must be completed in all applications. Please read the statement of rules and regulations governing the residency status of students for tuition purposes.

Note: Concealment of facts or untruthful statements may subject you to denial of admission to the College.

Part 1 (to be completed by all applicants)

Legal Name (Last, First, Middle):						Social Security Number:	
Permanent Address:							
No	Street	City	County	State	Zip		
Since (Mo./Day/Yr):		Date of Birth:		City and State of Birth:			
Are you a U.S. Citizen?		If not, provide your alien registration number and attach a xeroxed copy of your alien registration card (front and back). If you hold a temporary visa, please indicate the type of visa				Alien Reg. No.:	
<input type="checkbox"/> Yes <input type="checkbox"/> No						Type of Visa	
Name of Parent or Legal Guardian:						Relationship:	
Parent Permanent Address:						Since:	
No. and Street		City	County	State	Zip		

Part 2 (to be completed by Massachusetts residents 18 or more years of age, or under 18 and married—see instructions)

I (print name) , being first duly sworn, on my oath say that I am eighteen years of age or older, or under eighteen and married, and that I have read the rules and regulations governing the residency status of students for tuition purposes at Massachusetts College of Art and that pursuant to said rules and regulations I am a resident of the State of Massachusetts. I have continuously resided in the state of Massachusetts since:

Applicant's Signature:		Date:	
Subscribed and sworn to meet me this		day of	19
Notary Public		(seal)	
State of		S.S.	
County of			
Commission expires			

Part 3 (to be completed, if appropriate, by the applicant's parent, guardian, or spouse—see instructions)

I (print name) , being first duly sworn, on my oath say that I am the

☐ father ☐ mother ☐ guardian ☐ spouse of (print name of applicant)

I have read the rules and regulations governing the residency status for tuition purposes at Massachusetts College of Art; and that pursuant to said rules and regulations I am a resident of the State of Massachusetts. I have continuously resided in the State of Massachusetts since:

Signature of Parent, Guardian, or Spouse		Date:	
Subscribed and sworn to before me this		day of	19
Notary Public		(seal)	
State of		S.S.	
County of			
Commission expires			

Note: If the applicant's parents are divorced or if this affidavit is executed by someone other than a parent of the applicant, the affidavit must be accompanied by satisfactory evidence that the party signing the affidavit is the legal guardian of, or married to, the applicant.

Part 4 (to be completed by applicants who are *not* residents of Massachusetts)

I do not qualify for classification as a Massachusetts resident as defined in the rules and regulations governing the residency status of students for tuition purposes at the Massachusetts College of Art.	Applicant's signature:
	Date:

Massachusetts College of Art

Admissions Office
621 Huntington Avenue
Boston, Massachusetts 02115

Application

For admission to undergraduate and graduate degree programs, Teacher Certification, Graphic Design Certificate.

1. Legal name in full:

Last or Family

First

Middle

2. Permanent address:

Number & Street

City

County, if Massachusetts

State & Zip code

Area code/Phone Number

3. Present mailing address:

Number & Street

City

State & Zip code

Area code/Phone no

Last date to use this address

4. Other last name which may appear on credentials:

*7, 9, 11 & 12 are optional

5. Nickname:

6. Social Security Number:

7* Sex: ☐ Male ☐ Female

8. Citizenship: ☐ United States ☐ Other

name of country

If not a U.S. citizen, what type of visa do you now hold? ☐ permanent resident ☐ refugee ☐ student visa (F1) ☐ visitor visa ☐ other (please indicate) ☐ none

9* U.S. citizens or permanent residents of the U.S.

Ethnic Origin: ☐ American Indian or Alaskan Native ☐ Asian or Pacific Islander ☐ Black, not of Hispanic Origin ☐ Cape Verdean ☐ Hispanic, including Mexican, Puerto Rican, Cuban, Central or South American ☐ White, not Hispanic ☐ Other

10. Veteran Status: ☐ Veteran

Service branch:

Entry date:

Separation date:

11* Birthdate:

Month

Date

Year

12* Birthplace:

City

State

Country

13. Applying as:

Undergraduates—B.F.A.
☐ first-time freshman—currently in high school
☐ first-time freshman—completed high school requirements, never attended college
☐ first-level transfer freshman—less than 12 transferable studio art credits
☐ advanced transfer freshman—more than 12 but less than 21 transferable studio art credits
☐ sophomore transfer—more than 21 but less than 45 transferable studio art credits
☐ junior transfer—more than 45 transferable studio art credits
☐ special student
☐ readmission candidate
Certificate
☐ Teacher Certification Program
☐ Graphic Design Certificate Program
Graduate
☐ M.F.A.
☐ M.S.

15. Will attend:
☐ full-time ☐ part-time

16. Will study:
Freshman applicants: please check the program in which you are most likely to concentrate. Sophomore and junior transfers, all M.F.A. applicants: please indicate one choice of major concentration.
☐ Art Education ☐ Fine Arts Three-Dimensional
☐ Art History† ☐ ceramics
☐ Design ☐ fibers
☐ architectural design ☐ glass
☐ fashion design ☐ metals
☐ graphic design ☐ sculpture
☐ illustration ☐ Media & Performing Arts
☐ industrial design ☐ film
☐ Fine Arts Two-Dimensional ☐ photography
☐ painting ☐ interrelated media
☐ printmaking
†not offered on the graduate level

14. Applying for: ☐ September 198 ☐ January 198 ☐ Summer 198

17. Housing Intention: ☐ Commuter, living with parents, guardians, relatives. ☐ Off-campus
If the college had its own dormitories, would you prefer to be a dorm student? ☐ yes ☐ no

18. Do you plan to apply for Financial Aid? ☐ yes ☐ no Date F.A.F. was filed

19. High School most recently attended:

Name of School

City & State

CEEB Code No

Date of graduation

Type of School: ☐ public ☐ parochial ☐ independent ☐ evening high school

20. Post-Secondary: Please list all colleges, universities, technical schools, and any other post-secondary programs attended starting with last attended and working backwards chronologically. Attach a separate list if necessary.

name of college

city & state

CEEB no.

from/to

Degree earned

21. If you have taken or plan to take any of the following tests, indicate date(s) below:

☐ SAT (Scholastic Aptitude Test):

☐ ACH (CEEB Achievement Tests):

☐ CLEP (College Level Examination Program):

☐ AP (Advanced Placement Test):

☐ TOEFL (Test of English as a Foreign Language):

☐ GED (General Education Diploma):

22. Have you previously applied to the Massachusetts College of Art as a degree or certificate applicant?

☐ yes ☐ no If yes, please indicate year and program:

23. Have you attended: ☐ Mass Art Saturday Studios: year(s)

☐ Mass Art Continuing Education Program: year(s)

24. Have any of your relatives attended Mass Art? If so, please give name, relationship, and dates attended:

I understand that information about applicants that is furnished to the Massachusetts College of Art will be kept confidential and will only be released to public higher education system personnel authorized by the Massachusetts Board of Regents to receive this information, or to educational agencies and institutions for research study purposes, and I hereby certify that the information furnished on the Application Form is complete and accurate. Concealment of facts or untruthful statements may subject you to denial of admission to the College.

Applicant signature

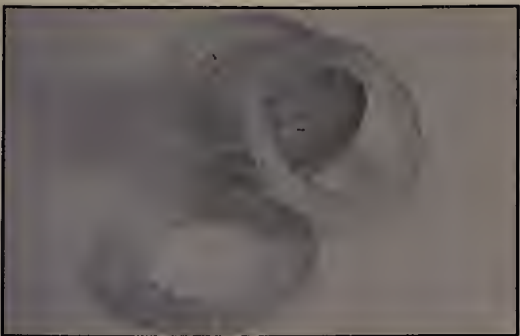
Parent or guardian signature (if applicant is under 18)

Date

12



13



14



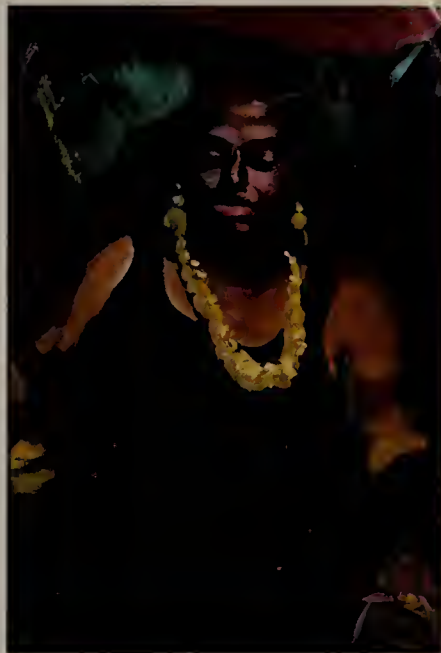
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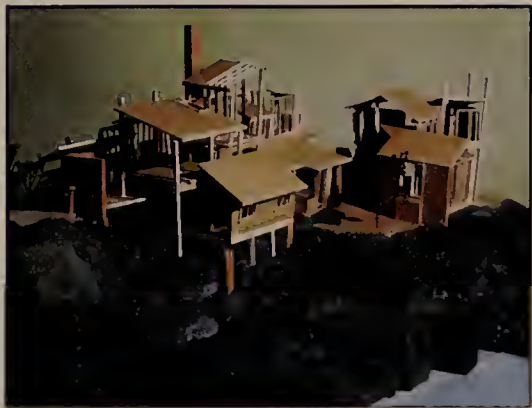
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Massachusetts College of Art
621 Huntington Avenue
Boston, Massachusetts 02115

